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VOL. LXXV—NO. 8

NEW YORK, THURSDAY, AUGUST 23, 1917

WHOLE NO. 1952



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SAN CARLO OPERA IN NEW YORK

Metropolis Looking Forward to Hearing Opera
Splendidly Given at \$2 for the Best Seat

The coming premiere of the San Carlo Grand Opera Company in New York, which occurs at the Forty-fourth Street Theatre, Monday, September 3, and of which extended mention was made recently in the *MUSICAL COURIER*, is arousing unusual interest here, for the San Carlo organization has established itself in public favor all over the country. The response to the company's offerings in other big cities has increased from year to year, not only because of the excellent performances, but also because it has been the aim of impresario Fortune Gallo to bring grand opera within reach of the moderate purse.

In Omaha 16,000 persons attended four performances of the Gallo singers. St. Louis is another city which always flocks to the San Carlo offerings. Montreal, Pittsburgh, Washington, Kansas City and many other centers of equal importance have given the same company enthusiastic plaudits and impressive profits.

Fortune Gallo should draw crowds in New York because of his reasonable prices and the general worthiness of his productions, and because he will show that all the good singers have not been cornered by anyone else. He has already given ample proof of this fact in other cities.

Marcella Craft is to make her first New York operatic appearance with the San Carlo Company. Miss Craft has sung but once in opera in America, the occasion being the first presentation of Parker's "Fairyland," at Los Angeles two years ago. Ever since there has been an insistent demand to hear the soprano in some of the roles that served her in European opera centers. Miss Craft will appear with the San Carlo Opera as Violetta and Marguerite. Both are special "guest" performances, although the artist is to appear with the company throughout the season at such times as will not affect her regular concert appearances.

The roster of principals in the San Carlo Company embraces such names as Manuel Salazar, the young Spanish tenor, who, with Mary Kaestner, dramatic soprano with the organization for the past two seasons, will open the engagement in "Aida."

"Cavalleria Rusticana" and "Pagliacci," with two entirely separate casts ("Pagliacci" including Angelo Antola, the baritone), will be the San Carlo second offering. On Wednesday afternoon "Martha" will afford Edvige Vaccari, the coloratura soprano, her first opportunity before a metropolitan audience, and that evening Ester Ferrabini, the former Montreal Opera star, will give her Carmen. Thursday evening "Rigoletto" will bring forward Vaccari again, and on Friday night "La Gioconda" will give Salazar and Miss Kaestner their second appearance during the first week.

Miss Craft sings in "Traviata" on Saturday afternoon, and at night "Trovatore" concludes the initial week. The roster of principals is as follows:

Sopranos: Marcella Craft, Ester Ferrabini, Mary Kaestner, Edvige Vaccari. Mezzo-sopranos: Stella DeMette, Maria Melis, Alice Homer. Tenors: Manuel Salazar, Girolamo Ingar, Giuseppe Agostini, Luciano Rossini. Baritones: Angelo Antola, Joseph Royer, Antonio Canova. Basses: Pietro DeBiasi, Natale Cervi. Musical directors: Carlo Peroni, Giacomo Spadoni.

The repertoire for the second week of the San Carlo engagement will be announced later.

THE WORCESTER FESTIVAL PROGRAM

Grainger and Hadley Works to Have First Hearings

The board of management of the Worcester Festival Association has been planning for many months to make this season's event an especially notable one. The dates for the famous New England festival will be Monday, October 1, to Friday, October 5, inclusive, and on Thursday evening, October 4—Composers' Night—two new choral works will have their first performances. One of them is Percy Grainger's "Song of Democracy," that peculiar composition founded on mottoes from Walt Whitman's "Leaves of Grass." The text is made up only of vocabularies sung by the chorus, the music alone reflecting the various moods of the poem in its changing character. It promises to be a novelty of great interest. The other new work is a choral setting of Dr. Henry van Dyke's "Ode to Music," by Henry Hadley, specially commissioned for this festival.

The festival will be conducted by Dr. Arthur Mees, with Thaddeus Rich, concertmaster of the Philadelphia Orchestra, as associate conductor. The orchestra will be composed of sixty of the best players of the Philadelphia Orchestra. President Arthur J. Bassett has engaged the following artists: Louise Homer, contralto; Marcella Craft, soprano; Theo Karle, tenor; Arthur Hackett, tenor; Olga Samaroff, pianist; Thaddeus Rich, violinist; Wadsworth Provandie, baritone; Margaret Abbott, contralto; Albert Edmund Brown, bass; Inez Barbour, soprano; Hans Kindler, cellist, and Vernon d'Arnalle, bass.

"Samson and Delilah," the biblical opera of Saint-Saëns, is the choral work which has been chosen for repetition this year, with Louise Homer as the heroine. This comes on Wednesday evening. Orchestral concerts will take place on Thursday and Friday afternoons, the soloists Thursday afternoon being Margaret Abbott and Thaddeus Rich; on Friday, Olga Samaroff. Marcella Craft, Louise

Homer, Theo Karle and Hans Kindler will participate in the annual Artists' Night Program, which comes on Friday evening.

MCCORMACK AND KREISLER IN JOINT RECITAL

Ocean Grove Auditorium Packed by a Crowd,
Said to Be the Largest in Its History—An
Enjoyable Program Heard and Many
Encores Demanded

An audience of more than 10,000 people crowded the Ocean Grove Auditorium last Saturday evening to hear John McCormack and Fritz Kreisler in a program which was interesting and well arranged. The audience packed every available portion of the vast hall and the stage was completely filled. Many more tickets could have been sold if the hall could have seated them, as hundreds were turned away. The program was lengthened by the various encores demanded from both artists to such an extent that it was necessary to hold for nearly three-quarters of an hour the special train which the Pennsylvania Railroad ran to accommodate the concert goers who wanted to get back to New York that night.

It would be difficult to designate any number on the program as being received with greater applause and enthusiasm than another. Each one was carefully chosen, and the audience showed by its reception of them that they all were appreciated highly. Many persons prominent in the musical world were in the audience, among them being Giuseppe Campanini, managing director of the Chicago Opera Association. The Governor of New Jersey and his staff attended in a body.

The program follows:

Aria, "Oh Sleep, Why Dost Thou Leave Me?".....Handel	
Morrai si (Rodelinda).....Handel	
Sonata, A major.....Handel	
Adagio—allegro moderato.....Handel	
Largo—allegretto.....Kreisler	
Jai pleure en reve.....Hue	
The Soldier.....Schumann	
Your Eyes.....Edwin Schneider	
Exaltation.....Mrs. H. A. Beach	
Chanson Louis XIII and Pavane.....Couperin	
Ballet Music from Rosamunde.....Schubert-Kreisler	
Variations on a theme by Corelli.....Tartini	
Irish Folk Songs—	
Norah O'Neale.....Arranged by Hughes	
Next Market Day.....Arranged by Hughes	
Must I Go Bound?.....Arranged by Hughes	
The Foggy Dew.....Arranged by Milligan-Fox	

(Continued on page 13.)

Pinero to Be Comic Operazed

One of the early farces of Pinero, the English dramatist, called "The Magistrate"—a work now almost of another generation, written long before there was any thought of "Sir Arthur"—has been set to music by Lionel Monckton and Howard Talbot, the operatic version of the play having been made for them by Adrian Ross and Percy Greenbank. All four gentlemen are well known foremen in the great English musical comedy factory.

Maria Labia Freed of Spy Charge

Maria Labia, dramatic soprano, and one time star of the Berlin Komischeoper, under Hans Gregor, was arrested in Italy in May, 1916, on a charge of espionage at the instance of the military authorities of Ancona. This was announced in news stories received in America at that time. Word now comes that the artist, after fourteen months in prison, while an examination of the charges was taking place, has been freed and exonerated from all suspicion, as no evidence to support the accusation was discovered.

Mason to Mexico: Rappold to Ravinia

Edith Mason, the young lyric soprano of the Metropolitan Opera, who has been making a tremendous success in the Ravinia Park opera season this summer, will leave there this week to go to Mexico City with the Sigaldi Opera Company. Marie Rappold, another Metropolitan singer, has been engaged to replace her at Ravinia Park.

Lydia Locke Granted a Divorce

Lydia Locke, the coloratura soprano, has been granted an interlocutory decree of divorce from her husband, Orville Harrold, the operatic tenor. Justice Tompkins, of the New York Supreme Court, confirmed the report of Referee E. C. Smith, of Newburgh. There was no provision for alimony.

Ernest Schelling Now a Captain

Ernest Schelling is among the musicians who have decided to give up their occupation to serve their country. A press dispatch from Philadelphia under date of August 16 announced that the pianist had been appointed a captain in the U. S. Reserve.

A PERMANENT BASIS FOR ST. LOUIS OPERA

Success of This Year's Venture Leads to
Ambitious Plans for the Future

The success of the open air performances of opera on the new municipal stage of the St. Louis Open Air Theatre in Forest Park will lead to a permanent organization for the purpose of giving spring festivals of opera and drama there. The name of the organization probably will be the Sylvan Theatre Festival Association. It will be organized within the next few days by a number of the leading business and professional men of the city, including Guy Goltzman, the enterprising attorney, who was the particular mover in this year's successful affair.

The spring season is expected to include two or three performances of a standard grand opera, with a notable cast, several performances of a lighter work in English, and possibly two representations of Shakespearean drama by a company of famous English players. The event probably will be scheduled for the middle of June. A number of national conventions, including the Real Estate Men's convention and the Travelers' Protective Association convention, will be booked for St. Louis during this period, so that the delegates may enjoy an evening at the Sylvan Theatre.

One of the educational features of the project will be a permanent opera chorus school and ballet school in which students will be given free instruction by celebrated teachers, these students to participate in the performances.

Guy Goltzman, the St. Louis attorney who was principally responsible for the recent highly successful open air performances of opera in the new municipal outdoor theatre at St. Louis, has received the following letter from the Mayor of that city:

August 14, 1917.

Guy Goltzman, Esq., Saint Louis, Missouri.
DEAR MR. GOLTZMAN—I wish to heartily congratulate you and your associates and to thank you for the magnificent performances of "Aida" and "Pagliacci" which were presented in the Open Air Theatre in Forest Park during the summer. No one can be found who is not enthusiastic in praising the performances. It has been a great municipal achievement and the favorable advertising which St. Louis has received in daily and weekly papers, magazines, etc., is above price. You will find that other cities will adopt this popular form of worthy entertainment and that St. Louis will get the credit for establishing in this country a movement of national importance.

I am very much in favor and will be glad to help you in your plan to organize a permanent association to give an opera festival in the Open Air Theatre annually on a scale even more elaborate, if possible, than the last one. Let us take advantage of our opportunity to establish here an American Bayreuth with attractions so compelling that thousands of people from the South and West will come. It occurred to me that at the same time, such an association as you propose to form could be of great civic benefit in moulding public sentiment in favor of the forthcoming bond issue, which will provide a liberal appropriation for a municipal auditorium, which, it seems to me, could be built in such a way as to supply the requirements of an opera house at least for the present.

With my regards and best wishes for success in all of your worthy undertakings, I am,
Very truly yours,
(Signed) HENRY W. KIEL, Mayor.

Russian Symphony Orchestra and Famous Soloists for Humanitarian Cult's Gala Concert

On September 27, the opening meeting and concert of the Humanitarian Cult will take place at Madison Square Garden, New York. The Russian Symphony Orchestra, with Modest Altschuler conducting, will play the overture "Robespierre" (Litoff), "Russian Soldier Song" (adapted for orchestra by Modest Altschuler), "The Banjo Picker," from the suite "At the Fair" (John Powell), etude in C (Rubinstein), "Orientale" (for strings) (Glazunoff), "March Sardar" (Ippolitoff-Ivanoff), and "Spanish Caprice" (Rimsky-Korsakoff).

Ernestine Schumann-Heink will sing "Vitellia" aria from "Titus" (Mozart), "Adriano" aria from "Rienzi" (Richard Wagner), both with orchestra.

Frances Alda, prima donna of the Metropolitan Opera Company, will also sing, her numbers being announced later.

Percy Grainger, the pianist, will play two of his own arrangements: "One More Day, My John," set by Grainger (sailors' sea chanty collected by Charles Rosher), and paraphrase on the "Flower Waltz," from the "Nut Cracker" suite, Tchaikowsky-Grainger.

Giovanni Martinelli, of the Metropolitan Opera Company, will sing "Ciele e mar" from "Gioconda" (Ponchielli), and "Flower Song" from "Carmen" (Bizet).

Giuseppe de Luca, another Metropolitan Opera Company star, will sing "Largo al Factotum" from "Barber of Seville" (Rissini) and prologue from "Pagliacci" (Leoncavallo).

Mischa Elman will be heard in the Rondo Capriccioso of Saint-Saëns.

Honorable Jeannette Rankin, the Congresswoman of Montana, will preside at the meeting, and Misha Appelbaum will speak on "Social and Military Preparedness."

There has been such a tremendous demand for seats that half of the orchestra and box seats have been disposed of, so that any one wishing seats would be wise to place their order at once. One year's subscription to The Humanitarian Magazine at \$2.50 will entitle one to a seat; one two years' subscription at \$4.50 will entitle one to two seats or one box seat; one four years' subscription at \$9, to two box seats.

Subscriptions should be sent to The Humanitarian Cult or to The Humanitarian Magazine, at 1790 Broadway, New York, for seats can be had only by subscribers to the magazine.

What Ossip Gabrilowitsch Thinks of Mme. Valeri

Delia M. Valeri, the widely known New York vocal teacher, has been recently the recipient of a letter, very flattering in its contents. It was written to her by no less widely known a musician than Ossip Gabrilowitsch. It is a well known fact that while the great Russian pianist is extremely kind in private life, he is very severe and exacting where the matter deals with art, particularly with himself. Nothing has ever been able to make him change this principle, not even his love for his charming wife, Clara Clements. In fact, one day when she was complaining to her husband of some critics who had written that her interpretative power was far better than her tone production, Mr. Gabrilowitsch is quoted to have told her in his sweetest tones: "I am sorry, Clara, very sorry; but . . . unfortunately the critics are right."

Last winter Miss Clements heard Maude Fay sing in Philadelphia, and was greatly impressed by the remarkable improvement of the California soprano's voice since she had appeared as Sieglinde at her debut in the Metropolitan of New York. A prompt inquiry revealed that Miss Fay had been studying with Mme. Valeri, and Miss Clements decided to go over her training again with the same teacher. Mr. Gabrilowitsch received the announcement of his wife's decision with his most skeptical smile. She had been studying with a number of teachers here and abroad who had invariably claimed to be the best in the world. What followed can easily be learned from the perusal of Mr. Gabrilowitsch's letter that is printed herewith. Asked whether he would object to its publication, the celebrated pianist, after hesitating a moment, answered: "No, you can publish it. I have been thinking for a while that it might seem funny that I should praise the goods of my wife, but after all every word of the letter is the sincere expression of what I feel about the matter, and its publication might also be useful to some discouraged artists. Good teachers, you know, are very scarce."

Firwood Cottage
Seal Harbor, Maine

13. July 1917

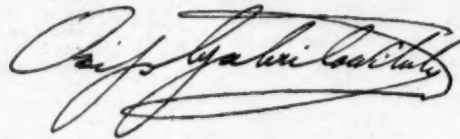
Madame Delia Valeri
New York City

Dear Madame Valeri,

I want to express my admiration to you for accomplishing such an extraordinary change in my wife's voice-production. You have liberated her from the technical difficulties which have always restrained her within a limited area of artistic expression. High notes and low notes ring out now without a trace of effort and the quality is always mellow and velvety. It is almost unbelievable that such a radical change could have been accomplished after the brief period of three months' study she had with you and this certainly is convincing proof of the excellence of your method. She is now at last able to give full expression to her natural musical and interpretative gifts which have heretofore been clouded by a faulty voice-production. We are both most deeply thankful to you.

In sincere appreciation

Yours very truly,



TANDLER—THE RIGHT MAN IN THE RIGHT PLACE

After twenty years of continuous existence, the Los Angeles Symphony Orchestra faces a crisis. The past season, though in many ways the most successful in the history of the orchestra, closed with a fairly large deficit, and neither this deficit nor the appropriation for the coming season are being met with the enthusiasm that one would hope.

The reason is not far to seek. It is, chiefly, that there are so many divergent opinions as to ways and means of increasing interest in the orchestra, and enlarging attendance at concerts, that a spirit of hesitancy is engendered. There is a feeling that some sort of a "drawing card" must be found, something that can be advertised and which will attract the public. Some think that this "drawing card" should be a conductor of international reputation, others that it should be a soloist of known drawing power at each concert.

Now the idea of engaging a conductor of international reputation—and it takes a big reputation indeed to attract Los Angeles dollars to the box office—demands consideration. Probably those who are considering such a plan are hardly aware of the magnitude of it. They surely do not realize what such a conductor would demand in the way of salary in the first place, and in the way of new men in the orchestra—experts on certain instruments that are in little demand in the average theatre or café orchestra, and are therefore difficult to get except when paid a regular yearly salary.

They surely have no idea how difficult it would be to find a man of international reputation, a star conductor with a name big enough to attract big public support, who would put up with local conditions. Certain conductors are called to mind, and other musicians who were imported to this country—not the West but the East—and who returned to their own countries when their contracts expired, thoroughly disgusted. And no salary offer, however large, would suffice to bring them back again.

And even if they could be induced to come and put up with conditions—even if an appropriation could be had

large enough to bring them here and satisfy their demands—who are these men? What conductors are there with names of such flaming brilliance that they would act as magnets to the general public after the first tint of novelty had worn off?

Tandler, although he has not yet attained an international reputation, is just as much of an importation from foreign shores as are these other conductors whose names might be opposed to his. And he has obtained such results in the face of adverse conditions that mere justice dictates the thought that, under more fortunate conditions, he might very easily win for himself an international reputation.

Give Tandler an orchestra, give him all the rehearsals he desires, give him the utmost freedom in so far as artistic conditions are concerned; and he will bring about results that would give Los Angeles reason to be proud of its orchestra and its conductor. He has accomplished wonders with what meagre support he has had; give him the support that any noted conductor would surely demand, and he will attain an artistic ideal to satisfy the most exacting.

As to the "drawing card," it is well to observe that not one of the big orchestras of the East, with their noted conductors, depends solely upon the reputation of the conductor to attract public recognition and support. The managers of these orchestras well know the "hero worship" or "star worship" propensities of the American public. Even the Metropolitan Opera House of New York, with its splendid orchestra, chorus and stage setting, cannot draw great audiences without the use of great soloists. Even cosmopolitan New York will not accept opera under European conditions, where the star system is not in vogue.

If this is true of opera with the paramount appeal of its scenic display, costuming, lighting, and the glamour that attaches to it, how much more true must it be of symphony concerts with their staid and non-sensational soberness?

The variety of ever changing soloists would furnish an appeal that would bring the Los Angeles Symphony to the people, or bring the people to the symphony. And no other means will ever be found that will possess to a like degree

the attribute of continued novelty. These soloists must, of course, be big drawing cards. They must also appear only with the symphony orchestra, not in several recitals in the same week, as has been the custom in the past. Naturally a part of their drawing power was lost by this plan, especially as in most instances they were sold in advance to subscribers to the Philharmonic Course.

The principles that have made the success of every concert manager in the United States would certainly bring success no less surely to the Los Angeles Symphony Orchestra. Why not adopt these principles instead of attempting to pursue an independent course, a course that has been tried innumerable times by those who would not accept the teaching of experience and has invariably led to failure?

Stage Superstitions Do Not Exist for Matzenauer

Margaret Matzenauer, of the Metropolitan Opera Company, is one of the few stars who admits she is not in the least superstitious. "There is no such thing as good luck or bad luck," says Mme. Matzenauer, "and fate never sends us any omens of good or ill. I know that many ghosts of all sorts of superstition hover back of the footlights of every opera house and I know plenty of singers who would not do this or that for fear that bad luck will befall them."

"As for me, I believe we make our own good luck or bad luck and that we receive about what we expect in life. I imagine that if I were inclined to watch for hoodoos and try to avoid them, I would have little time to practise, let alone to sing. I simply go along without thinking of anything except the particular task I have in hand and as I am always earnestly working for success, I seem to find it waiting for me when I come along."

"There are just two days I refuse to worry about. One is yesterday. I know that the finger of time has written its story and that all one's cleverness or wit cannot change a line of it. The other is tomorrow. What the tomorrows have in store is absolutely of no concern to me. I know that all tomorrows are forecast in the work of today and it is the today and now that interest me."

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MUSIC AT THE OCEAN GROVE AUDITORIUM

Hempel, Homer and Alda Appear in Two Delightful Programs

On Friday evening, August 10, Frieda Hempel, soprano, and Louise Homer, contralto, members of the Metropolitan Opera Company, attracted a notable audience to the Auditorium at Ocean Grove, N. J. Both these singers are favorites with music lovers in this seaside city, a fact to which the tremendous applause which greeted them bore ample testimony. Mme. Hempel was in excellent voice, the beauty and purity of her notes filling her audience with delight and making numerous encores necessary. Her opening number was the aria from "Ernani," by Verdi, and for an encore she gave the old favorite, "The Last Rose of Summer." Her several numbers were sung with all that splendid art which has won for her such tremendous success whether it be on the concert or operatic stages. Then, too, she proved her ability in the art of duo singing, when she sang two duets with Mme. Homer, these being the barcarolle from "The Tales of Hoffmann" and "Oh, That We Two Were Maying." Although the latter was the final number on a program which had already been lengthened by a number of encores, the audience insisted upon one more number, to which the singers graciously responded with "Long, Long Ago." Mme. Homer sang "The Star Spangled Banner," a selection from Handel's "Xerxes," and "O Thou That Tellest Good Tidings to Zion" from "The Messiah."

Mme. Alda's Recital

The Auditorium was the scene of another interesting musical event the following evening, when Frances Alda, soprano of the Metropolitan Opera Company, gave a song recital, assisted by Frank La Forge at the piano. Her opening number, "Lungi dal caro bene," was especially effective, and Dr. Arne's "The Lass with the Delicate Air" also was applauded with marked enthusiasm. There were two unusually interesting numbers in her second group, these being two Finnish songs, "Sinulle" (Merikento), and "Kehtolau" (Jarnefeldt), both of which were given with the inimitable charm which is characteristic of this artist's work. A group of songs in English aroused evidences of genuine approval, this including "The Star" (Rogers), "Deep River" (Burleigh), "My Laddie" (Thayer), and two songs by her accompanist, "Unrequited Love" and "The Song of the Open." Other numbers on her program, which was brought to a fitting close with a remarkably beautiful interpretation of "Un bel di" from Puccini's "Madame Butterfly," were "Io sono Zitel" (Perti), "My Lovely Celia" (Munro), "Erstes Begegnen" (Grieg), "Ouvre tes yeux bleus" (Massenet) and "Chanson Norvegienne" (Fourdrain).

In addition to his masterly accompaniments, Mr. La Forge contributed the MacDowell "Etude de Concert" and



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ISADORA DUNCAN,

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two of his own numbers, "Improvisation" and a valse de concert, with splendid effect.

Helen Stanley's Unique Summer Home

If there is any more oddly situated house than the cottage in which Helen Stanley is enjoying her summer at Stamford, Conn., the singer declares she hasn't discovered it. As a visitor approaches the Stanley cottage, after leaving the main traveled road, the only sign of a habitation that meets the eye is a stone chimney which apparently

rises directly out of the ground. If there is a house there, the stranger reasons, it must be a subterranean affair. It is not until the chimney is actually reached that discovery is made that the cottage is built against a perpendicular cliff, its basement on the shore at the very edge of the sea, and its roof on an exact level with the plateau behind it. The house is a roomy affair, with a verandah that would do credit to a summer hotel. Miss Stanley has become as adept as a swimmer this summer as she is a motorist, while a regular period each day has been devoted to preparation of her recital programs for next season.



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A FEW WORDS ABOUT CHICAGO MANAGERS

Four Largest Schools of Music in Chicago—Lagourgue's Song in Demand—
Beriza, Ingram and Macbeth Stars of the Seventh Week of Opera at
Ravinia Park—Gennaro Papi and Richard Hageman Popular—
Other Happenings of Interest in the Western Metropolis

Chicago, Ill., August 18, 1917.

In answer to many inquiries regarding the names of Chicago's foremost managers, the following list is herewith published: Frederick Wessels, manager Chicago Symphony Orchestra; Wessels & Voegeli, managers of the Chicago Festival and of local musical attractions; Julius Daiber, manager of the Chicago Opera Concert Bureau; F. Wight Neumann, impresario and manager of local attractions; Rachel Busey Kinsolving, impresario and owner of the Rachel Kinsolving Morning Recitals at the Blackstone Hotel; Carl D. Kinsey, manager of local attraction and business manager of the North Shore Music Festival; C. A. Best, manager of the Best Series of Musical Attraction; Harry P. Harrison, of the famous Redpath Bureau, and Fred D. Ewell, of the Mutual Lyceum and Chautauqua System.

The above impresarios manage artists and present them before the public of the Western Metropolis. Harrison, Ewell and C. A. Best, however, secure their own artists and present them in various cities all over the United States. Local managers who secure dates for their talent have been numerous in Chicago. Each year sees new ones coming and others going away, often disappearing totally from the musical world. They are engulfed, and often with them goes the money received from musicians. Several new managerial bureaus have been opened this year, the best known being probably the one of James R. Saville, formerly manager of some well known organizations and of several distinguished artists. The longest established

managerial bureau in Chicago is only a few years old. F. Wight Neumann, Wessels and Voegeli, Carl D. Kinsey, and the Redpath Bureau have been in business for many years, but they are looked upon as impresarios.

Why is it that managers come to Chicago and do not stay here? What is the reason? The second largest city in the United States has in its midst more music schools, more students than any other city in the Union, besides harboring several musicians of international reputation and others of national repute, many of whom would have been even better known had they been properly launched by a manager who knew his business rather than by some incompetent man or woman, who often had only the slightest notion of what makes a successful manager, who had made no business connections in the country, and knew personally no local impresarios in other cities. There are in Chicago managers who hardly know the map of the United States. They allow their talent to jump around the four cardinal points without any consideration. They would be willing to sign a contract to have their artists appear on Monday in Denver, on Saturday in Chicago and the following Tuesday in Omaha, if it were often possible for them to secure three dates inside of two weeks.

It has been said that the writer is prejudiced against Chicago managers, in favor of those from some other city. Some other cities, including New York City, have managers just as poor as in Chicago, but at least in other cities there are some managers who secure dates for their artists—who have made their artists famous all over the country, perhaps all over the world. Is there such a manager in Chicago?

Chicago Schools

In answer to many inquiries from numerous students all over the country, asking the names of four of the largest schools in Chicago, the following list is published alphabetically: American Conservatory of Music, John J. Hattstaedt, president, Karleton Hackett and Adolf Weidig, associate directors; Bush Conservatory, Kenneth M. Bradley, president, Edgar A. Nelson, associate director, and Edward H. Schwenker, secretary; Columbia School of Music, Claire Osborne Reid, director; Chicago Musical College, Dr. F. Zeigfeld, president emeritus, Felix Borowski, president, and Carl D. Kinsey, manager. There are in Chicago several other schools which, though not as large as those above mentioned, have a splendid faculty.

Lagourgue Song in Demand

"The Avengers," a patriotic song written by Charles Lagourgue, is being played and sung almost everywhere.

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Lucie Valair sang it with great success at the opening of the Portland Public Auditorium, Portland, Oregon, and Jenny Dufau, after scoring a huge success with it at Newport, is singing it every day this week at the Auditorium in Chicago. Mr. Lagourgue is the director of the Lagourgue American School of Solfege, and his solfege course is the same as given by the National Conservatory of Paris.

Seventh Week of Opera at Ravinia Park

The program of the seventh week of opera at Ravinia Park was as follows: "Rigoletto," given on Sunday night, with Florence Macbeth, who triumphed once more as Gilda. The star was surrounded with excellent artists, including Frances Ingram, Orville Harrold, Henry Scott and Milo Picco, in the leads.

On Tuesday "The Secret of Suzanne" was given under the direction of Richard Hageman, who also conducted the doll scene from the "Tales of Hoffmann," in which Florence Macbeth starred.

Wednesday night saw the first performance of "Manon," with Marguerite Beriza in the title role. No better exponent of the part has been heard in Chicago in the last decade. The splendid actress-singer won an overwhelming success at the hands of the large audience.

Richard Hageman conducted on Thursday evening, "Martha" was repeated, with Florence Macbeth and Frances Ingram in their respective parts, in which once more they shared the honors of the evening.

Friday "Pagliacci" was repeated, with Beriza as Nedda. Gennaro Papi, who on Sunday night conducted "Rigoletto," gave an illuminating reading to the score.

Gennaro Papi, as well as Richard Hageman, have shown their worth not only as operatic conductors, but also as symphonic leaders, all through the season, and both are in a great measure responsible for the success of the season at Ravinia Park, which, contrary to unfounded rumors, will reopen next season under the same management.

Preparatory Centers of the Knupfer Studios

The Knupfer Studios announce the opening of preparatory centers in different sections of the city and in the suburbs. These preparatory centers will be in charge of members of the faculty and will be under the direct personal supervision of Anita Alvarez-Knupfer. The pupils studying at preparatory centers will have all of the advantages of the school. They are arranged as follows:

North Side—Mary Magdalen Massmann, 1424 Juneway Terrace; telephone, Rogers Park 9908. Louisa Schneidt, 2452 North Racine avenue; telephone, Diversey 2561.

South Side—Loretto Sheridan, 1032 East Forty-sixth street; telephone, Oakland 2606. Dorothy Eichenlaub, 1400 East Fifty-sixth street; telephone, Hyde Park 4847.

Austin and Oak Park—Louise Bridges, 147 South Taylor avenue; telephone, Oak Park, 3970 W. Verness Fraser, 625 South Campbell avenue; telephone, Seeley 1120.

Warren Proctor Does Not Suffer From Comparison

Warren Proctor, tenor of the Chicago Grand Opera Company, does not suffer by comparison, as shown in the following press comment:

Warren Proctor sang at both concerts yesterday. His smooth and pleasing tenor provided a far more satisfactory rendition of the "Salve di Mora" than that heard at the recent production of "Faust" in this city, and his singing of the "Flower Song" from "Carmen" in the evening, was greeted with insistent applause. Only at the afternoon concert did he grant an encore, however, a lovely setting of Kipling's "Mother o' Mine."—Des Moines Daily, Des Moines, Iowa.

The entertainment was more like two concerts than one. To the first belonged the "Faust" aria, sung by Warren Proctor, tenor of the Chicago Grand Opera Company. Mr. Proctor sings with authority and good tone, but in "Mother o' Mine," sung as encore, his interpretation departed from that of John McCormack, dying palely away at the end instead of rising to a more emotional climax.—The Kansas City (Mo.) Times.

Rappold to Appear at Ravinia Park

Marie Rappold, a soprano of the Metropolitan Opera Company, has been secured by Louis Eckstein, president of the Ravinia company, for the final ten days of the season. Mme. Rappold will make her debut at the Park, Saturday evening, August 25, in "Aida" and later she will also be heard as Marguerite in "Faust" and as Leonora in "Il Trovatore."

Reuter to Give Piano Recital at Fish Creek

Rudolph Reuter, who is spending his vacation in Fish Creek, Wisconsin, will give a piano recital there on Wednesday, August 22, in aid of the Red Cross. The recital will be attended by most of the summer residents of the

MARGUERITE BUCKLER
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Green Bay peninsula, many of whom come from Milwaukee, Chicago and St. Louis.

Dorothea North at the Hippodrome

Dorothea North and her company appeared with great success the past week at the Hippodrome. Mme. North sang various arias in creditable fashion and won the full approval of large audiences. The singer was ably supported by a cellist and an accompanist.

Gilderoy Scott-Rocky Popular in Chicago

Gilderoy Scott-Rocky, the Scotch contralto, formerly a member of the Moody-Manners Opera Company, of England, has just been engaged to sing in the "Messiah" performance to be given at the Evanston Musical Club, under the direction of Dean Lutkin, on Wednesday evening, December 19. Last week Mrs. Scott-Rocky sang with great success before the Jackies at the Great Lakes Training Station. Twenty-one thousand men cheered the singer to the echo and the popular singer informed a representative of the MUSICAL COURIER that "whenever you get such cheering, you never can forget it." Other soloists who appeared at the same function were Marie Zendt, soprano; Gustav Holmquist, basso, and John Doane, pianist-accompanist. Mrs. Scott-Rocky in preparation for a strenuous season will spend three weeks' vacation at Ephraim, near Green Bay, Wisconsin.

RENE DEVRIES.

Strand Theatre, New York, to Give Afternoon Symphony Concert Daily

Harold Edel, managing director of the Strand Theatre, announces that the Strand Concert Orchestra, which now numbers forty musicians, will be enlarged to full symphonic strength and known in the future as the Strand Symphony Orchestra. Daily symphony concerts of one hour's duration will be inaugurated Sunday, September 16th, and will become a part of the regular Strand program from that date. The concerts will commence daily at 2:15 and at 2:30 on Sundays and precede the usual presentation of motion pictures and vocal and instrumental soloists.

The owners of the Strand Theatre attribute the success of that institution largely to the excellent musical program presented in conjunction with the pictures. The orchestra has been gradually enlarged and special efforts have been made to secure the best vocal and instrumental talent obtainable. When the Strand was first opened in April, 1914, the orchestra was composed of sixteen members. This number was doubled in less than two years, and when Mr. Edel took charge of the theatre a year ago the orchestra was enlarged to number forty pieces, including the organists.

Mr. Edel claims to have been the first to put a large



KATHLEEN HART BIBB ON THE LINKS.

That she sings better than she plays golf is evidenced by the snapshot of her drive, while her caddy's advice in the matter of mashies is much appreciated. Then, too, she makes the ninth hole with the assistance of her husband and the caddy. Be that as it may, she is a most enthusiastic golfer and her hours of recreation in pleasant weather are all spent on the links near her home in Minneapolis. Although Mrs. Bibb has made no summer tour, she has filled several engagements in the vicinity of her home, among these being one at St. Catherine's College in St. Paul, where she appeared in joint recital with Cady Kenney, pianist. She also has contributed generously to the musical activities at the military encampment at Fort Snelling, and has won an enthusiastic following among the enlisted men.



orchestra into a moving picture theatre. In 1910, when he was given charge of the Alhambra Theatre in Cleveland, Ohio, he had an orchestra of fifteen pieces, a very large organization for a picture house in those days.

Adriano Ariani, the famous Italian conductor, will direct the Symphony concerts, as announced in last week's MUSICAL COURIER. He has had a distinguished musical career, mostly in Italy. In 1906 he founded a Symphonic Society in Rome under the auspices of the Government. He was

professor of classical composition and orchestration in the National Music School of Rome and director of Chamber Music Concerts in the Royal Academy of Santa Cecilia of Rome and head of the quintet of the same institution.

In America he is known best through two performances of his oratorio, "St. Francis d'Assisi," in New York last season, one at Carnegie Hall, the other at the Metropolitan Opera. The critics praised both his composition and his conducting very highly.

SARAMÉ RAYNOLDS

SOPRANO

SOME PRESS OPINIONS ON HER APPEARANCES AS "TOSCA"

Saramé Raynolds possesses beauty of features as well as a personality which was charming, and she attracted the eye even before the first liquid note was cast from her limpid throat. Her voice was satisfying and she met every demand and proved a worthy member of an excellent cast. Her acting was sympathetic, and especially did she win favor when she rendered the soul-stirring prayer, "Love and Music."—The News-Scimitar, Memphis, Tenn.

Last night's performance was a wonderful one in many ways. Saramé Raynolds is a singer of strong dramatic power, but in the part of Floria Tosca the singer has to be something more. It is the requisite of modern opera. She must not only be melodramatic at times in her vocal expression, but she must throb and thrill and play upon the emotions of her audience, and this is exactly what Miss Raynolds did last night. Her voice possessed that sustaining quality of subtle strength that potentially illuminated her acting. She has a voice of supreme sweetness, but a voice virile in its expression; a voice that waved over the audience last night with a splendid overflow of harmony.—Commercial Appeal, Memphis, Tenn.

Miss Raynolds' singing shows the effect of extremely careful training in method under competent masters, of earnest study, and of wise conservation of a voice naturally superior. She never strains for vocal effect, yet lacks no power of dramatic declamation. Her high notes are splendid, clear, perfectly pitched, with ample reserve power and refreshing absence of grimace; naturalness marks all her singing; her ordinary tones in all registers are velvety and full of color. There is no wasteful lavish-

ness, no mere gymnastics, but always she conveys the impression that she has plenty of reserve and perfect control.

Perhaps in her acting the outstanding quality was her fine poise, an unconscious yet immanent dignity that enhanced the charm of the character part without in the least impairing its warmth. As an actress Miss Raynolds is intense yet restrained; her portrayal of the part of Tosca was vivid and human. At times hotly passionate, at others deeply moved, she never overworked the part or resorted to tawdry devices to attract attention. That was the art of it. Good singers who can really act are mighty rare in grand opera anywhere. Miss Raynolds possesses both accomplishments.

With her gracious personality and her artistic costuming Miss Raynolds gave a radiant touch to the scarcely cheerful settings of the opera and pleased the eye as her singing gratified the ear.—El Paso Herald, El Paso, Texas.

The title role was sung by Saramé Raynolds in a very praiseworthy manner. Miss Raynolds has plenty of vocal material, excellently trained and of pleasing quality. With a graceful appearance she combines good acting ability, and what she may still lack in experience the years to come will supply.—Milwaukee (Wis.) Free Press.

"Tosca," the newest work in the repertory for Milwaukee, was the best submitted by the company. Riccardo Martin sang Cavaradossi, and Saramé Raynolds, a beautiful and gifted soprano, rendered the name part. The Sardou play is replete in fine acting opportunities, of which Miss Raynolds took the most complete advantage. It was sung splendidly.—Milwaukee Sentinel.

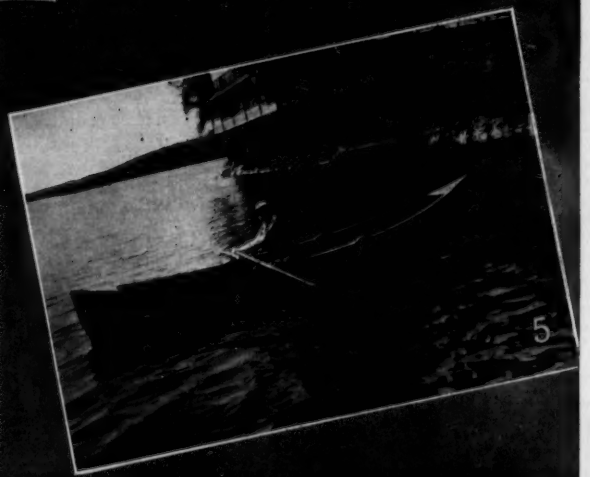


Re-engaged Season 1917-18 Boston Opera Company



FRIEDA HEMPEL'S SUMMER DIVERSIONS.

Despite the fact that she is a great diva, Frieda Hempel enjoys the title of "The Lady of the People," so democratic is she in her tastes. This fall she will make the longest tour of her career, but during the warm weather she is enjoying every minute. In the accompanying pictures, this favorite of Metropolitan Opera audiences is shown swimming and rowing at Rangeley Lake, Me.; playing golf at the Lake Placid Club, and at her lovely home at Cedarhurst, L. I., where she not only farms in the most approved style, but is able to gather the fruits of her labor as well, and where she walks, drives and has a good time generally. Three times a week, she motors into New York, where in the privacy of her delightful apartment, she practises faithfully for the long and busy concert and operatic season before her. On other days, according to her own confession, she practises in the cool, clean woods. During the month of October, this artist, who enjoys the intimacy of the concert hall, will appear on the 10th at Oklahoma City; the 12th, at Denton, Texas; the 15th, at Waco, Texas; the 17th, at San Antonio, Texas; the 19th, at Houston, Texas; the 23d, at Dallas, Texas; the 26th, at St. Joseph, Mo.; and the 30th, at Detroit, Mich. (1) A rose among roses. (2) Shortcake—first catch the strawberries. (3) Out in the "War" garden. (4) A scene from "Undine." (5) Like living in Venice—Miss Hempel's camp at Rangeley. (6) The Packard. (7) Beauty and the Beast. (8) Out driving. (9) Answering a curtain call. (10) Her home at Cedarhurst.





[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

Why Not Study in a Class?

"Can you give me any information about classes? I am going to New York to study this winter and want to take lessons of one of the well known teachers. My income is limited and it would be impossible for me to pay the fees that are asked for private lessons. Are there any of the good teachers who have classes, and if so, are the prices much less? I shall be thankful for an answer to this question as soon as possible. Do you think I can learn to sing in a class?"

You can certainly learn to sing in a class if you are really desirous of learning and therefore studying seriously. The trouble with too many pupils is that they think there is a royal road to being a singer, and they are unwilling to give the amount of time and study necessary for success. It is the serious workers that teachers like to have, workers who appreciate the trouble and care that the conscientious teacher gives to each one of her pupils.

The price for lessons in a class are about \$2 or \$3 for an hour, while for a half hour's private instruction the terms would be \$5 to \$10. In a class there is the benefit of hearing the lessons that are given to the other members, and a good student ought to make fine progress. There are several teachers who have "classes," among them Mme. Valda, who has decided this year, in response to many inquiries, to form a class although she has the greater part of her time already booked for private pupils. Application for enrollment should be made at once. It is so early in the year that not all the teachers have returned to the city, nor are arrangements yet thoroughly decided upon. But you will find announcements to those who will have "classes" the coming winter, at different times in the MUSICAL COURIER columns.

Parody on a Popular Song

"Has there been a prize offered for a parody on the words of a popular song? If so please tell me where to send the words, and also what is required. I have some verses that I would be glad to submit, but am not sure if the report is true."

Three prizes have been offered by Mrs. John R. Drexel, at Newport, R. I., for "a parody on some popular song the words to be of special interest to the army and navy." The first prize is a gold medal, second prize, a silver medal, and the third prize, a bronze medal. The Parody Prize Contest is the name given to this offer. Only a short time is allowed for sending in the verses, as the contest closes August 31. The copies should be sent to the contest manager, Army and Navy Young Men's Christian Association, Newport, R. I. What is required, apparently, is a song with words that will appeal to the patriotism of the men, or perhaps to be "catchy." The words of "Tipperary" were not patriotic, but the tune and words combined caught the ear, it was easy to sing—the words did not really matter so much. A whole regiment singing a rather lively air has a wonderfully cheering effect. The song may not be exactly what critics would call "music," but if it serves to put a little cheer into the hearts of the soldiers, its purpose is accomplished.

Homes of the Musical Courier

"Can you tell me whether the MUSICAL COURIER was at one time as far down town as Fourteenth street? Some one said that an old building near Broadway was the original home of the COURIER. I thought it had always been in the Knabe Building on Fifth avenue. Please tell me which one of us is right."

The original place of business of the MUSICAL COURIER was on Broadway near Fourteenth street. Thirty-seven years ago it was purchased by those who established the present MUSICAL COURIER, and the office was moved to 25 East Fourteenth street, the building still standing. At that time the office equipment consisted of one desk, now a valued antique in use in the reception room of the present commodious and handsome quarters. The Fourteenth street offices were on the third floor of the building, in the back, and later consisted of three rooms, one of them used as the private office of the owners and editors of the paper. At that time there was no MUSICAL COURIER EXTRA, the news of the piano and organ world being published together with the events in the world of music. It was in 1880 that the Fourteenth street offices were first used.

One day there was a fire in an adjoining building which made it necessary for the paper to seek other quarters. A building in Union Square, at the corner of Fifteenth street, had just been remodeled and an entire floor was rented, a great improvement upon the old quarters, as there was both air and sunlight on all sides. Soon, however, this one floor became too small

for the increasing business of the paper and another floor and then rooms on a third floor were gradually absorbed. During the years in this building the separation of the two branches of the business took place, the MUSICAL COURIER continuing to be published on Wednesday devoted entirely to musical affairs and musicians, while the other branch, the musical instruments, or the "Trade," had its own publication appearing every Saturday, and it has continued to appear on that day each week up to the present time, being acknowledged as the authority in the piano world.

The tendency for business to move up town again forced the COURIER to seek quarters more in the center of things, this time at the St. James Building, corner of Broadway and Twenty-sixth street. Later the offices were moved to the Knabe Building, in Fifth avenue, corner of Thirty-ninth street. This is the present home of the MUSICAL COURIER, where the expansion of the paper has had sufficient room for its purposes.

The printing of the paper is done in its own establishment, its large printing plant on West Thirty-ninth street not only caring for the MUSICAL COURIER and MUSICAL COURIER EXTRA, but also for many other trade papers, the work of the Eilert Printing Company being of that high order which has established it in an enviable position in the business world.

E. F. Eilert, president of The Musical Courier Company, who is at the head of the printing establishment, has had twenty-three years of experience in the line of printing and publishing. It was not his intention or wish to have the largest plant of the kind in the city, but to have one that could afford the utmost of efficient service for rapid, accurate and high class production for publishers of periodicals, as well as to be equipped to handle all small work required. The mechanical equipment of the Eilert Printing Company is up to date in every particular, as readers of the MUSICAL COURIER have every opportunity of judging in the beautiful quality of the work produced. The two branches of the business work together in perfect harmony, and while each is independent in a way from the other, they are united and dependent as forming the Musical Courier Company.

So you see that the MUSICAL COURIER has had only four homes: Fourteenth street, Union Square, St. James Building and Knabe Building, each marking its progress, advancement and position in the musical world as the leading authority on everything pertaining to music, both at home and abroad. If you come to New York you will be interested in visiting the offices and see where the work is done. There is a large staff of writers and workers, each one interested in the development of the paper and in keeping up the high standard demanded by those in authority.

Leps Symphony Orchestra Adds Distinction to Willow Grove Concerts

Beginning July 29, Wassili Leps and his symphony orchestra gave a three weeks' series of concerts at beautiful Willow Grove Park, Pa., this being the only symphony orchestra to play an engagement there throughout the entire season. Some of the most important composers to appear on the programs for the first week were Elgar,

Rosita Renard, a Genius From South America

"Twenty-two and a genius." How does that phrase impress those who study the musically gifted women? Thousands of young girls have been educated for careers, but it is hardly one in a thousand who is successful in a limited degree and hardly one in ten thousand who achieves fame. Miss Renard is one in ten thousand. Her debut in New York settled that. Max Smith, writing in the New York American, after Miss Renard's second recital in Aeolian Hall, April 17th, likened the debutante to Teresa Carreño. This recital proved a wonderful demonstration, combining technic, poetry, intelligence and amazing strength. Such a combination is seldom revealed in a man; in a woman, such gifts are astonishing as they are marvelous.

A Native of Chile

If the mantle of the recently deceased Teresa Carreño should descend upon Rosita Renard, we shall again see the mysterious hand of fate. Carreño was born in Caracas, Venezuela, and Miss Renard first saw the light in Santiago, Chile. From childhood, Miss Renard, like Carreño, enjoyed unusual musical advantages. Her musical gifts were discovered early and after a course of lessons at home, the young girl was sent to a local conservatory, where she was voted the star pupil. Soon after entering her teens, Miss Renard's family decided that she should be trained for a career. She was taken to Berlin, Germany, and for five years studied with Prof. Martin Krause. When pronounced ready for her debut, war was declared, but in spite of this, Miss Renard gave three successful recitals in Berlin before she returned to her home in South America. The home coming after her triumphs in Europe was marked with enthusiastic ovations. A South American tour was arranged and the newspaper tributes hailed Rosita Renard as a new pianistic genius worthy to rank with the few truly great ones.

Eclectic in Music and Literature

While the critics of Europe and America have accorded her high praise for her intelligent interpretations of all master works, Miss Renard appeals to many as pre-eminently gifted to perform the compositions of Chopin, of Liszt, of Mendelssohn. She is sure to endear herself to the younger element in the musical world as a performer of the romantic school. Still her Bach, Beethoven and Brahms numbers are rendered with convincing skill and understanding.

What artists like to do in private life is a matter

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Marie Rappold at Ravinia

Marie Rappold, the famous Metropolitan prima donna, who has but lately returned from the far West, where she sang engagements at Colorado Springs and Boulder and was forced by the acclamations of her audience to repeat the concert the following evening, has just been engaged for the end of the season at Ravinia Park, near Chicago.

Mme. Rappold will sing the leading role in three operas with the company of which Maestro Gennaro Papi is the conductor.

Her engagement has interrupted her summer vacation, which she has been spending at her farm in Sullivan County, but the prima donna declares she cannot have too much of what is to her both a profession and a recreation.

that often concerns the musical public. Miss Renard is deeply attached to her family and when she is not practising or out for a walk with her sister, one is certain to find her reading a serious book. For her age, she is remarkably well read, and she is able to discuss literature, as well as music, in four or five languages. The season of 1917-1918 is being booked by Antonia Sawyer and promises to be eventful in the life of the young artist.



ROSITA RENARD.

BOSTON TEACHER TO OPEN NORMAL CLASS AT LOS ANGELES IN SEPTEMBER

Evelyn Fletcher-Copp Will Leave for Coast This Month—Max Donner Plays at North Shore Musicales—Carmine Fabrizio Heard in Joint Recital at Nahant—Emil Mollenhauer Visiting at Mere Point, Maine

Evelyn Fletcher-Copp, originator of the Fletcher Music Method, expects to leave Boston the latter part of this month for Los Angeles, Cal., where she will open a normal class on September 1. In 1915, as a result of lecturing before the National Federation of Music Clubs, which met that year in Los Angeles, Mrs. Copp spent several months in California, during a part of which time she conducted a normal class at Berkeley. Teachers from all along the Pacific Coast attended this class, which was the first Mrs. Copp had held in that section, and the present projected season may be considered as a direct result of the success then met with.

Introduced into the United States in 1897, the Fletcher Music Method has proved its superiority for instructing music practically and scientifically. Mrs. Copp herself expresses the keynote of the system in the phrase, "Musical Democracy." It is her belief that music, in the past, has been taught from a wholly autocratic viewpoint, with which modern educated American parents are becoming more and more dissatisfied. To such parents the naturalness and democracy of the Fletcher Music Method make the strongest appeal, for it teaches the recognition of each child's individuality in music and trains that individuality to express itself freely and fearlessly. Today there are more than eight hundred teachers throughout the United States actively engaged in teaching this method, and the demand continues to grow.

The normal class to be opened by Mrs. Copp in Los Angeles will be of seven weeks' duration. It will be a course of intensive training, during which as much ground will be covered in practical harmony as in two to three years at the average conservatory. Necessarily, the class will be restricted to a membership of forty, as Mrs. Copp intends to open her usual fall season in Boston not later than October 25.

Max Donner Plays at North Shore Musicales

A delightful musicale was given on the afternoon of August 16 at the summer residence of Margaret L. Corlies, Magnolia, by Max Donner, violinist, and Georgie M. Morris, dramatic soprano, with Frieda Gerhard as accompanist.

The affair was in aid of Mrs. Weeks' "Home Service for American Soldiers Abroad," the object of which is to act as proxy in Paris for relatives or friends of American soldiers at the front. The large audience included many members of the fashionable North Shore colony.

Mr. Donner, appearing in the dual capacity of artist and composer, met with an enthusiastic reception. His selections included Vieuxtemps' "Ballade et Polonaise," arrangements of his own of pieces by Saint-Saëns, MacDowell and Tchaikowsky, and two original compositions, "Humoresque" and "La Chasse." Miss Morris sang Bantock's "Invocation to the Nile," two Egyptian songs by Oliver, and



EVELYN FLETCHER-COPP AND ONE OF HER SUMMER NORMAL CLASSES.

a group of Old English songs. Both artists were recalled for encores.

Carmine Fabrizio Heard in Joint Recital at Nahant

Carmine Fabrizio, violinist, gave an interesting joint recital with Horace Alwyne, pianist, on August 16 at the Hotel Tudor, Nahant. The program included familiar sonatas by Grieg and César Franck, to which each artist added a group of solo pieces. Mr. Fabrizio gave much pleasure by his smooth technique, clear phrasing and poetic expression. In the sonatas he was ably seconded by Mr. Alwyne, a talented English pianist, who is now a member of the faculty of the Skidmore Conservatory, Saratoga, N. Y. Both artists likewise were successful in their solo groups, and each added encores in response to hearty applause.

Emil Mollenhauer Visiting at Mere Point, Me.

Emil Mollenhauer, conductor of the Handel and Haydn Society and the Apollo Club, of Boston, accompanied by Mrs. Mollenhauer, is visiting Mr. and Mrs. Philip Bruce at their summer home at Mere Point, Me. Mr. Bruce, a well known resident tenor, is an artist-pupil of Mr. Mollenhauer. V. H. STRICKLAND.

THE METROPOLITAN ENGAGES RABINOFF ARTISTS

A Letter of Thanks From Mr. Rabinoff and an Appreciation From Douglas Malloch

In the issue of August 16 the MUSICAL COURIER published an editorial paragraph calling attention to the fact that several artists who were first brought to this country or first produced here by Max Rabinoff, the director of the Boston Grand Opera Company, have been engaged for the coming season at the Metropolitan Opera, inferentially complimenting Mr. Rabinoff on his ability to select artists. The paragraph read as follows:

Those people who assert that the Metropolitan management is a power unto itself, quite above taking a hint as to the selection of artists, etc., etc., should only contemplate the personnel of the coming season. Let's see—there's Roberto Moranzoni, who conducted for Max Rabinoff; Thomas Chalmers, who sang baritone for Max Rabinoff; José Mardones, who sang bass for Max Rabinoff, and Agnini, who was connected with Max Rabinoff's stage management, all of whom are to be at the Broadway house next season. It seems as if Mr. Rabinoff's hints were appreciated.

This paragraph brought forth the following letter from Mr. Rabinoff:

BOSTON GRAND OPERA COMPANY
Max Rabinoff, Managing Director

August 20, 1917.

The Editor, Musical Courier:

In the issue of MUSICAL COURIER for August 18 there appears an editorial to the effect that it would not be amiss for the Metropolitan Opera Company, as well as others, to take notice of the hints you say I have given with respect to the engaging of opera artists. I cannot express the gratification your recognition gives me. For years I have endeavored to give the public the sort of opera I believed they deserved. I have realized that the best, and only that, would satisfy the American people. But apart from this, I myself have held to an ideal; I have wanted to do the best that could be done in opera, not alone in the matter of ensemble, but in securing individual artists.

If, in your judgment, I have discovered personalities whose subsequent prominence has caused them to be engaged by such institutions as the Metropolitan of New York, I feel partly compensated. For, after all, satisfaction over a task presumably well done is enhanced when confirmed by so exacting an authority as MUSICAL COURIER. I shall continue in my efforts to give the American people grand opera of the highest character. And the performances of the Boston Grand Opera Company for the 1917-1918 season will, I am sure, be distinguished in the presentation

of artists as yet unknown in this country, but whose performances lead me to predict that they will shortly be accepted as among the greatest. Very truly yours,

(Signed) MAX RABINOFF.

The MUSICAL COURIER is also in receipt of a letter from Douglas Malloch, who, besides, as he says, having been an associate of Max Rabinoff for several years past, is well known for his popular poetry, the sobriquet of "The Woodman Poet" having been bestowed upon him. This paper must leave to Mr. Malloch the responsibility for the correctness of his statements about the various artists, though there seems no reason to doubt their authenticity. Here is a part of Mr. Malloch's letter:

The Editor, Musical Courier:

Your tribute to Max Rabinoff, managing director of the Boston Grand Opera Company, in an editorial carried in your previous number of the MUSICAL COURIER moves me to write you. I do so because, as a friend and associate of Mr. Rabinoff for the past ten years, I know what he has accomplished—much of which is not a matter of known record to the public which, it seems to me, should be made acquainted with facts essentially important.

In my opinion, the two tours of the Boston Grand Opera Company—last season and the one preceding—did more to implant the operatic seed in fertile soil than any other series of efforts the United States has known. For two successive years cities that had never before known, or had seldom experienced, truly first class opera were given the privilege of hearing and seeing performances such as are possible only in the great centers of the world. All this Max Rabinoff did unselfishly, without thought of personal financial gain; and he is to continue that work this year, extending his sphere of operations by including additional communities that have asked to be included in an itinerary which surpasses even those first undertaken by this operatic Columbus.

Those who know the man Rabinoff as I know him, appreciate his knack of discovering (as you have so well said) singers, conductors and artistic heads who subsequently attract attention for their exceptional qualifications.

You might have mentioned other discoveries in your editorial had they come readily to your mind. It is so that you may have at hand a more complete record that I take the liberty of supplying a list which you may find of use and offering certain interesting details with respect to some artists whose names you mention.

You spoke of Rabinoff's discovery of Roberto Moranzoni, who is to be first conductor of Italian operas during the approaching season at the Metropolitan. Immediately after the declaration of war in Europe in August, 1914, when both the Boston Opera and Chicago Opera companies had been thrown into bankruptcy, Rabinoff's attention was called to Maestro Moranzoni, who was one of the youngest conductors with the Boston organization. He had been refused consideration as an assistant conductor by Mr. Gatti-Casazza, but Rabinoff made an investigation which justified his engaging Moranzoni as his first conductor. After two seasons with Rabinoff, Mr. Gatti-Casazza now sees that Moranzoni is "good enough" for the Metropolitan.

José Mardones, another former Boston Opera Company artist, was heard by Rabinoff. He declared Mardones to be one of the finest basses in opera—despite the fact that, after two auditions at the Metropolitan, he had been refused an engagement. Now, after continuous successes with Rabinoff for two years, the Metropolitan invites Mardones to sing first basso roles during 1917-1918.

Thomas Chalmers, whom Mr. Rabinoff engaged after the bankruptcy of the Century Opera Company, told me that he had made several auditions for the Metropolitan management without any results. He is now engaged by the Metropolitan for next season, after singing under Rabinoff's management for two years.

Armando Agnini, another member of the former Boston Opera Company, was assistant stage manager when the institution closed its doors. He also applied to the Metropolitan management for a position on the stage. Rabinoff engaged him as stage manager on tour, after the operas were mounted and prepared. He is now engaged by the Metropolitan as stage manager for the Italian repertoire.

Richard Ordynski was told by the Metropolitan management, when he presented his credentials from Berlin, that his experience being on stages other than operatic his services could not be used by the Metropolitan. Rabinoff engaged him to stage a number of operas with him. Now the Metropolitan has engaged him for next season as stage director. (Signed) DOUGLAS MALLOCH.

Emma Heckle's Vacation

Emma Heckle, of Cincinnati, who has been busy all summer at her home, is spending a short time with friends at Tarrytown-on-the-Hudson, N. Y. In September she will spend several weeks in the mountains or at the seashore.

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New York Sun

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McCormack-Kreisler Recital

(Continued from page 5.)

Old French gavotte.....Arranged by Carl Friedberg
 Polichinelle (serenade).....Kreisler
 Caprice Viennois.....Kreisler
 Tambourin Chinois.....Kreisler
 Le Nil (The Nile).....Leroux
 Lullaby from Jocelyn.....Godard
 McCormack with Kreisler.



Photos by Howard E. Potter.

TWO VIEWS OF THE CROWD AT THE BOX OFFICE OF THE OCEAN GROVE AUDITORIUM, BUYING TICKETS FOR THE MCCORMACK-KREISLER JOINT RECITAL. AT ONE TIME NEARLY ONE THOUSAND PEOPLE WERE IN LINE.

McCormack opened with "The Star Spangled Banner," the entire audience standing, and followed with two songs by Handel. Kreisler began with Handel's sonata in A major. Of great interest were the last two numbers in which both McCormack and Kreisler participated. Two such sterling artists are seldom heard together, and the event was one of most unusual interest and importance. Edwin Schneider did excellent work at the piano.



Spirescu Leading the Cincinnati Symphony

The best proof of Oscar Spirescu's success in conducting the popular concerts of the Cincinnati Symphony Orchestra in the season of 1916 is the fact that he was re-engaged to conduct them this season. His first program, presented last Sunday evening, was as follows:

1. March Lorraine.....Ganne
2. Meistersinger, Prelude.....Wagner
3. Ave Maria.....Schubert
4. Tosca fantasy.....Puccini-Hoffmann
5. a. Fugato Humoresque.....Mana Zucca
- b. Andante Cantabile.....Tchaikowsky
6. Unfinished Symphony.....Schubert
7. Star Spangled Banner.

Of special interest was the composition by Mana Zucca, founded on the tune of "Dixie" and played for the first time in Cincinnati by Spirescu and his men. Spirescu was welcomed back to Cincinnati by a hearty round of applause when he first came out to take up the baton, and his splendidly chosen program was received with great favor, a number of encores and extra numbers being demanded.

Incidentally to Mr. Spirescu's conducting in Cincinnati, he will organize there a local branch of the Roumanian Relief Committee. As he is a member of the Executive Committee for Roumanian Relief he has full authority to do so, as is shown by the accompanying letter:

ROUMANIAN RELIEF COMMITTEE OF AMERICA

Headquarters: 43, Cedar Street, New York.

New York, August 15, 1917.

My Dear Mr. Spirescu:

I wish to thank you for the offer you have made to help organize a branch committee at Cincinnati, and I note that your address there will be in care of the Cincinnati Symphony Orchestra.

It is needless for me to say that inasmuch as you are a member of the executive committee of this committee, you have full authority to do whatever may be necessary in the premises.

The articles you ask for I have not time to prepare today, but I hope to be able to do so tomorrow, and shall send them to you at the Cincinnati address.

Very faithfully,

T. THILTON WELLS,
Chairman, Executive Committee.

OSCAR SPIRESCU, Esq.,
127 West Forty-fifth Street,
New York City.

Sigaldi Company Off for Mexico

Notwithstanding the difficulties in arranging for passports, Anthony Bagarozzy, New York agent for Impresario Miguele Sigaldi, finally succeeded in getting all the principals of the opera company which is to give a season in the City of Mexico this fall started away for the Mexican capital during the week just ended. The list of artists and other details of the company were published in the MUSICAL COURIER of August 9. The season will open September 2 with Verdi's "Othello," Edith Mason singing Desdemona to Zenatello's Othello. The repertoire of the company is a long one, including "Aida," "Othello," "Ballo in Maschera," "Ernani," "Africana," "Rigoletto," "Ugonotti," "Barbiere," "Andrea," "Fedora," "Falstaff," "Faust," "Gioconda," "Manon Lescaut," "Traviata," "Trovatore," "Bohème," "Tosca," "Cavalleria," "Pagliacci," "Mignon," "L'Oracolo," "Fanciulli," "Luise," "Sansone," "Carmen," "Amore dei tre Re," "Secreto di Susana," "Butterfly" and "Iris."

PERCY HEMUS' SUMMER WITH SOUSA

Canada Accords Famous Baritone a Royal Reception

Percy Hemus was a New York visitor last week, stopping in the metropolis on his way to Willow Grove, where he appears this week as soloist with Sousa and His Band. He had but recently returned from a tour of Canada with

no rest for doctors, nurses and attendants until he won the promise to be taken there.

"There are some in the typical audience who are moved more profoundly by the human voice, and not one of these will be disappointed," declared the Montreal Daily Mail. "It is a positive treat to find singers who must sing for the same reason that a bird sings—just because singing is the natural expression of their soul's emotions. No one ever wonders whether a bird's voice will flat or crack or fail before the last note. No one ever wonders whether the bird is using this or that 'method' of tone production. No one cares whether the music comes from its throat or its head or its chest. There is no time to wonder, for what is being poured forth in ecstasy is pure music."

"The same exquisite satisfaction comes from listening to the vocalist presented by Sousa. Those who heard Percy Hemus yesterday afternoon thought of nothing but his divine gift. Sweet and persuasive, his songs will linger long, long after the singer has left us. A rare treat indeed it was to listen to that God-given voice."

During his Canadian trip Mr. Hemus sang three or four songs at each concert, averaging from two to three encores. His audiences were large and enthusiastic and he sang to as many as 6,000 people in one day. He still has about thirty concerts to sing with Sousa before his summer will be completed.



PERCY HEMUS.

this organization, with whom he sang forty-eight concerts. Not the least appreciative among Mr. Hemus' audiences were the wounded soldiers for whom he sang a number of times. Many were the sad scenes at those gatherings, and many was the time that it took the supreme effort on his part to control his feelings amid such trouble and sorrow. At one of the hospitals he sang in the open court yard, with the sick and wounded all around him, and the adjacent windows and fire-escapes likewise crowded. The news of the concert had spread to other hospitals, and just as Mr. Hemus was about to begin, an ambulance from another hospital drove up and a man on a stretcher was brought into the court. It seems that he had heard Mr. Hemus give his recital in Carnegie Hall, New York, and had been so delighted with his singing that he made up his mind to hear him again whenever and wherever opportunity was afforded him. When he heard that Mr. Hemus was to sing at the neighboring hospital, there was

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MUSICAL COURIER

Weekly Review of the World's Music.

Published Every Thursday by the
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WILLIAM GEFFERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York
Telephone to all Departments: 4292, 4293, 4294, Murray Hill
Cable address: Pegajar, New York

Member of Merchants' Association of New York, Fifth Avenue
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NEW YORK THURSDAY, AUGUST 23, 1917 No. 1952

LEONARD LIEBLING EDITOR-IN-CHIEF
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For the names and addresses of other offices, correspondents and representatives apply at main office.

SUBSCRIPTIONS: Domestic, Five Dollars. Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.
New England News Co., Eastern Distributing Agents.
Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Interviewed on his war views, Gatti-Casazza said that after his years of service as a manager of tenors, conductors, and prima donnas of all nationalities, he feels that the conflicting nations should not ignore him when they begin to pick out peacemakers.

A novelty in opera performances was the recent presentation, in an improvised theatre close to the French front, of Giordano's "Madame Sans-Gene," the composer conducting and Marthe Chenal, who is to be with the Chicago Opera next season, in the title role.

A music publisher lamented that patriotism had run riot in music, and that there were now more patriotic songs than soldiers. Don't worry. By the time the war is over the songs will all be dead. Herewith please find silver lining for specified dark cloud as per proverb.

Why should any persons in this country feel doubtful about the prosperity of the coming musical season. The Leeds (England) Philharmonic Society statement for 1916-17 shows that the organization took in for subscriptions \$400 more than in any previous year of its existence.

In The New Witness, Ernest Newman, that exceedingly erudite and yet graceful musical writer, rediscovers Verdi's "Trovatore" and sings its praises in strong and convincing measures. These reminders about too familiar old works of genius are necessary from time to time. Now let a Mendelssohn defender arise.

Says George Washington II: "Though one or two papers have printed what purported to be interviews with Caruso, they were in fact gotten up by a press agent for him, or were wholly fictitious, especially one that appeared in a certain musical sheet."

Our keen sense of deduction leads us to believe that the delicate and subtle allusion with which the sentence closes must refer to the interview with Enrico Caruso which appeared in the MUSICAL COURIER of March 1, 1917. Sour grapes, old dear! If you really want any information as to the authenticity of that interview, we can only refer

you to Mr. Caruso himself. And if, being (like Jean de Reszke) a bit careful as to whom he receives, the eminent tenor should not be inclined to allow you an opportunity personally to learn the truth, then what's the difference, after all? Truth is evidently the last thing in the world that you ever bother with.

"Much music in Palace program; only the humorous Grapewin, sea lions and diving nymphs fail to burst into song," says a headline. That must be a different variety of sea lion from that with which we are acquainted. All the sea lions we know, whether in circus or zoo, insist on bursting into almost constant song; song of a kind which reminds us of a German provincial baritone with a bad attack of laryngitis trying to troll forth the Herald's part in "Lohengrin."

Says the Philadelphia Record concerning a worthy choirmaster in New Jersey:

He did not come from a family of any pronounced musical accomplishments; but, as was the manner of the youth of his day, attended "singing school," and there his talent as a singer was first discovered. After that there was no more faithful attendant at the singing school than he, and he was still a devoted student of melody when he came here in the '60s and opened a blacksmith shop.

Musical persons in the 1917s prefer to open conservatories. Money still makes the mare go, though the motor car is sidetracking the horse. But this theme of the Harmonious Blacksmith has been Handled before. Let George do it.

Not many of us can allow ourselves the luxury of refusing a salary of \$7,200 a week, which, rumor says, was the amount finally offered "la Geraldine" by Dillingham and Ziegfeld, who wanted her for the great review that is going to occupy the Century Theatre (New York) stage this winter. Nobody who knows how untiringly and insistently Miss Farrar has always labored for what is highest in art, would have suspected her for a moment of even a disposition to consider an offer to lend herself and her voice to anything of low-brow tendencies. Take, as an instance, that high class knock-down and drag-out bit in the first act of "Carmen," as finely conceived and thoroughly executed a bit of rough-house as could be seen in any prize ring of the world.

If only the MUSICAL COURIER would not call attention to them so often, the world would be much safer for dishonest musical manager. A new season will be on in a few weeks and a new harvest crop of gullible seekers after tonal fame and profits will bob up serenely and believably. Let them beware of dishonest musical managers. Let them ask the MUSICAL COURIER for advice before they sign tricky and one sided contracts and pay good money without receiving return value. However, do not let those fleeced musicians who disregard this warning, come to the MUSICAL COURIER next April or May, tell a tale of woe and of having been financially buncoed, and then expect to receive advice as to how to try to recover the lost moneys from the dishonest managers. The MUSICAL COURIER has no sympathy for such obstinate victims. It will be no excuse to say "I didn't read the warnings in the MUSICAL COURIER." Any one who doesn't read the MUSICAL COURIER all the time has no right to be in the musical profession, for he is not in touch with its practical phases, its important doings, and its innermost manifestations.

THIRTY-SIX YEARS AGO

The MUSICAL COURIER, the leading musical periodical in this country and Europe for almost forty years, contained the following news in its issue of thirty-six years ago:

Emma Thursby sang recently with immense success at the Gewandhaus concert in Leipzig.

A first prize for pianos exhibited at Melbourne has been awarded to Bord of Paris.

Anna Drasdil, Georg Henschel, Maurice Dengremont, Adolph Fischer, Frederick Steins, William H. Sherwood, and the male chorus of the German Liederkreis, took part recently in a concert at Steinway Hall, in aid of the German Ladies' Society for Widows and Orphans.

Marie Roze made her farewell appearance in New Orleans in the role of Mignon, which she sang in

PAYING THE PIPER

The Piper is Death and he is taking terrible toll at present in Europe. In the millions who march to his strains thousands are musicians and their number embraces the material for the future good teachers, the gifted performers and the great composers of Europe.

What will the deaths of these embryonic young musicians mean to Europe and to the world in general? The living great composers of Europe are no longer young; even the newer men of a few years ago have perforce stopped writing and may remain, should they survive, as examples of arrested development. Europe's creative impulses in art always have been paralyzed for some time after the ending of its wars.

What does all this mean to America?

We never have been a military nation, we never have had international ambitions or interests, we never have played a dominating part in the great game of European politics and bloodshed. Never, that is, until now.

Will the greater suffering, the greater achievements, the greater glory that seem in store for us, gradually change us into a people emotional, imaginative, reflective, grave, or rhapsodical? Shall we voice our newly aroused aspirations and passions by producing, after this war, a line of poets, painters, heroic sculptors, musicians? Is this Thing that is stalking in our midst, the call to America to stop counting its worldly wealth and begin to contemplate its immortal soul?

Already we know that the happenings in Europe are stirring our American generations deeply. Young America, especially, has taken the tragedy deeply to heart. There is no one to predict the outcome when American lads begin to bleed and die in Europe and American ships bring back our maimed sons and brothers to these mourning shores.

The exaltation, the ecstasy, the horror, the lamentation of War, may break the bonds of the great American Silence in Music, and give us that Voice to rank with the tone poet geniuses of Europe.

It would be a terrible price to pay; the Piper would dance in glee to such music baptized in blood.

Always practical, America should be quick to realize that this moment is our great chance in music. We have been complaining of the domination of European composers, singers, pianists, conductors, violinists, cellists, publishers. The old supply is dwindling and decaying; a new one is impossible. The American must show now or never that he is a force in music. If he does not survive he will have missed the supreme test and our public will know that the native article is not worthy to supplant the imported product.

Honest competition is as beneficial in art as in business. The European musicians now here can no longer point with pride to European achievements which have become dim memories in the light of the great intervening events. What an artist does now and here is the only gauge of merit accepted by our public at present.

Could the American artist and composer desire a fairer chance?

We need more Spaldings, more Whitehills, more Donahues, more Cadmans, more Carpenters, more Werenraths, more Saengers, more Witherspoons, more Barstows, more Seydells, more Carls, more Bloomfield-Zeislers, more La Forges, more Hemuses, more Althouses, more Hinckles, more Griffiths, more Cases, more Fitzius, more McCormacks, more Bishpams, more Stillman-Kelleys, more Powells, more Levitzkis, more Shattucks, hundreds more, thousands more.

We, too, in all probability, shall have to pay the Piper, but while we may, let us sing a song of defiance, and of trust in the high destiny of our beloved America.

French for the first time in America. Miss Roze was accorded a veritable ovation.

The new Seventy-fifth Regiment Band, M. J. Joyce, leader, has been engaged by John H. Starin to give concerts at Glen Island during the ensuing season.

Franz Rummel gave four matinee recitals at Steinway Hall and his programs were of the highest order.

Patti and Nicolini have departed from Madrid for Nice.

In the Musical Almanac, by Giovanni Paloschi, the world is informed that the first piece of music published by the Ricordi house was a composition for the guitar, by Antonio Nava, entitled "The Four Seasons." This happened in 1808, at which period the guitar was much in fashion.

VARIATIONS

By the Editor-in-Chief

Why Is Music?

From the Pacific Coast Musician of recent date we clip the attached:

The editor of the *MUSICAL COURIER* recently attended the convention of the Ohio Music Teachers' Association, at Cleveland. Looking over the Cleveland daily papers in search of reports of the convention, which was large and educationally valuable, he found the following:

"How a pig escaped from a box while in transit at the Erie station, was told in a seventeen line story in one of the local morning papers which printed not a line about the works by Cleveland composers heard at the convention. Other papers, which displayed similar indifference toward the musical endeavor, printed an excellent description of the fat men's race given by the City Outing Club; published splendid recipes for making okra soup and tapioca pudding (not that a good okra soup and a tasteful tapioca pudding are to be underestimated), detailed graphically the championship fight between Ted Lewis and Jack Britton; and did not forget delectable front page descriptions of how Cocchi choked Ruth Cruger to death and buried her body in his cellar."

This parallels our experience in seeking reports of the California Music Teachers' convention at Sacramento last month. A bare statement of the programs in the Sacramento papers, a partial report in a San Francisco newspaper, giving casual mention of progress—and that was all.

This is a fair criterion of the estimate of the daily press as to musical matters. What does not bring grist to the office till is not worth adequate attention—even though it be a meeting to devise better ways and means of education in the most widely practical of all arts.

It devolves on the musical fraternity—and the much larger and more influential body of musical amateurs—to express their opinion of this attitude to the editors, owners and publishers of newspapers. A lot of gentle and tactful pressure of this sort will bear fruit.

And meanwhile, the professional musician will realize that his only hope for proper reporting and dignified publicity is in his representative musical journal. The magazine that best represents his efforts and aims certainly is the one that should have his verbal and financial support.

Mr. Colby, the editor of the Pacific Coast Musician, has the right idea, except in his belief that gentle and tactful pressure will suffice to make American daily newspapers pay proper attention to musical matters.

As far as the dailies are concerned, music practically does not exist, except as an evil to be tolerated when necessity absolutely compels. In Mr. Colby's home city, Los Angeles, only a year or so ago, we found conditions as bad as they were discovered to be in Cleveland very recently. We trust that Los Angeles is improved now, but if it is, we observed no sign of it in its newspapers during the recent campaign there to finance the symphony orchestra for a new season. If a movement had been started for extending the city's sewerage system, doubtless journalistic support would have been forthcoming to the extent of pages of free propaganda. Of course, one is prepared to admit that, in the last analysis, a sewerage system is more necessary to the health and happiness of a municipality than a symphony orchestra, but there comes a time in the affairs of every civilized city when utilitarian exigencies should give way to the contemplation of ethical possibilities, when leisure should be taken interludically in order to forget the pipes of lead and listen to the pipes of Pan.

Some of the larger journals have music critics and here and there they receive salaries. The owner, publisher and business manager of the paper never admits that the music critic should be paid. That wretched scrivener is supposed to find honor in being allowed to write, and get profit in signing or initialing his contributions. The papers that employ music critics do so not as a compliment to their musical readers or because they think musical events belong to the important doings of the day, but merely because they think the tonal department gives a certain eclat to the sheet and makes advertisers think that it is read by all classes of the public, from patrons of baseball to those of Beethoven.

The mental processes of the owner, publisher and business manager are about like this: "There is no money in music for us, so why spend any in exploiting it? Musicians are a tiny minority of the community and their art is something which interests only themselves. The average readers, except a few faddish and even fewer intellectual women, do not care to be bored with musical articles. Political, news, murder, sporting and commercial articles are infinitely preferable."

That is why even the copy messenger or the porter on a daily newspaper is treated by the staff with

more respect than the music critic, and why the city editor begrudges him every inch of space that might more profitably be devoted to a human interest story about the suicide of a seamstress, or a feature article, with illustrations, about Dan, that marvelous canine, mascot of Hose and Engine Co. No. 49.

Put a fiddle into the hands of Spiering, Ysaye, Thibaud, Hartmann or Spalding, and let them play a Beethoven or Brahms concerto as it never was played before. A few lines of comment would result—except in the case of New York, where a larger musical population makes musical articles seemingly imperative.

Put a fiddle into the hands of a street player and let him be knocked down by an automobile, or found half starved in the gutter. Immediately the human interest fiends would begin to spin their stories and the sob sisters would be set to work writing half column specials about the once great artist who loved unhappily in his youth, neglected his career, and only a few moments before the police picked him up, played reminiscently a snatch from the great symphony composed by him many years before and dedicated to the unworthy lady of his affections.

The owner, publisher and business manager are right from their standpoint. Daily newspapers are conducted not for art and not for ethics, but for unromantic profit. Dailies boast not of the literary quality of their contents, but of the numerical superiority of their columns of paid advertising. When they trumpet forth their circulation figures, they do so as a bait for the merchants and other business advertisers.

The price of cheese in Utica, N. Y., where the Eastern cheese market is centered, is a much more important news item to daily newspapers elsewhere than the information that a symphony orchestra gave a concert in Utica or a great singer or player appeared in recital there. The price of the cheese is wired all over the United States; the artist never is mentioned in dispatches unless he dies, suffers a railroad accident, or does something grotesque or unconventional enough to amuse or shock the American daily newspaper public immoderately. On the occasion of our latest visit to California we read in a San Francisco daily a long, detailed telegraphed account of how, the evening before, a singer nearly had lost her dress during a Sunday concert at the Metropolitan, in New York. In El Paso, Texas, we were regaled one morning at breakfast with a "special dispatch" in the local paper, telling how Geraldine Farrar, a few hours previous, had slapped Caruso's face in a "Carmen" performance, how he had said "I never will sing with you again," how she had answered, "You never will get the chance," and more rubbish of that kind.

When Maggie Teyte sings Fiora in "The Love of Three Kings," at Dallas, Tex., and does it gloriously (as she did last year) no one is the wiser in Jacksonville, Fla., Seattle, Wash., and Bangor, Me., unless the *MUSICAL COURIER* tells the story (which it did). However, when Maggie Teyte gets a divorce, when Maggie Teyte says that women ought to wear male garb for greater comfort, and when Maggie Teyte is reported to be engaged to a British officer without legs (or was it without arms?) then Maggie Teyte advances to front page importance and is headlined, and press-associated, and pictured, and interviewed in every American daily and every Sunday supplement.

Brother Colby, we are not complaining or even reproaching. We are stating plain facts. We do not presume to tell the dailies what to do. In a way we are glad that they leave musical matters to musical newspapers, for we do not know a daily whose handling of such subjects is worth very much except in rare instances. The slapdash method of treating music, as it is done in some dailies, is as little to be desired as the severely critical attitude in others, or the oracular, boresome, and affectedly learned style practised by some of the self constituted musical pundits of the penny press.

Perhaps the owners, publishers and business managers refuse to take their musical departments seriously after they read some of the stuff their critics write. As hardly any of the members of the staff on a daily know anything about music, the critic is

able to write what he pleases. The editors are afraid to do with the music articles what they do to the ambitious efforts of the dog and fire reporters and the grinders of "filler" stuff at space rates.

We are willing to raise our voice and join with Colby and a few other lone objectors in voicing the grievances of the musicians against the daily press all over the country. The most effective remedy, however, lies in the hands of the musicians themselves. They must organize and act as a banded force—organize in units, in town bands, city groups, State regiments, sectional divisions and national armies. Let them ask owners, publishers, business managers and city editors why they devote more space to a successful local boxer than to a successful local composer, and when they are told the reason, let them give the appropriate answer and argument. Most o., p., b. m. and c. e. will listen patiently and politely and make promises of reform. Promises should not be taken, however, in place of deeds.

If we were at the head of a committee of musicians organized for the purpose of compelling the daily newspapers of our city to treat music and musicians as an integral part of the life of the community, we should, with all our bravery, first secure as members of our committee several of the largest advertisers in the dailies. Then we would proceed to beard the lions in their den, and, instead of trying to show them why they should give us dignified representation, ask them defiantly to tell us why we are not entitled to it as our right?

If music in America still is at a point where the present day newspaper powers are not willing to recognize it as a vital element in our national life, we should advise our committee to go home, Rip van Winkle themselves for twenty years and then try again. In the meantime we would go into the moving picture industry or steal the key to the vault where John McCormack keeps his billions.

✱ "Don't's" for Opera Writers

Don't try to write an opera the public will like; try to write an opera you like.

Don't write an opera you like; try to write an opera the public will like.

Don't enter your opera in a prize competition; you won't win, anyhow.

Don't stay out of operatic prize competitions; you might win one.

Don't show your opera to music critics. They have no influence.

Don't neglect to show your opera to the music critics; one of them may wish to have the glory of "discovering" it.

Don't show your opera to rival composers; they may steal it.

Don't fail to show your opera to rival composers; they may give you valuable suggestions.

Don't forget to write a star part for the tenor; that will induce him to champion your opera so as to anger the prima donna.

Don't overlook the prima donna; write a star part for her, as it will make her try to get you a production so as to chagrin the tenor.

Don't have the orchestral parts made until the work has been accepted.

Don't submit your score without orchestral parts; it looks amateurish to do so.

Don't imitate Puccini; they all do.

Don't disdain to model after Puccini. He is successful and knows the trick.

Don't make your opera too dramatic; nowadays the public likes lyricism mixed in with the sterner stuff.

Don't lyricize too much; the opera goers are beginning to revolt from the supersentimentalism of "Bohème," "Butterfly," "The Goose Girl," etc.

Don't orchestrate like Wagner, Verdi, Strauss, Gounod, Meyerbeer, Debussy, Donizetti or Puccini.

Don't use allegorical, mythological, historical, romantic or realistic plots; they all have been tried.

Don't bother Gatti-Casazza about hearing your opera.

Don't be afraid to make Gatti-Casazza look at your opera.

Don't write in the Neo-Russian style.

Don't write music-drama.

Don't write a one act opera.

Don't write a four act opera.

Don't write an American opera.

Don't write an opera.

✱ The Improving Singer

We, for one, wish to apologize to the guild of the singers, for we often have tried to poke fun and satire at them. We did so because we considered

them bad musicians in the main, no matter how successful they were as vocalists.

The modern singers, and especially the modern American singers, have changed all that. We have had occasion to meet dozens of them during the past several years and we are amazed to note the improvement, musically, in the newer generation just ripening into artistry. No longer are the younger singers content to be merely throat virtuosos; they have learned the true inwards of the art they represent and they seek to master it in all its phases. Discriminative in their selection of accompanists, the modern singers have brought to the front the half dozen remarkable "at the piano" personages who now figure at song recitals as an added attraction. With the help of the able piano support, the singers have delved deeply into the masterpieces and no longer regard a song as a voice solo with instrumental interruptions. Time and again we have noticed at recent concerts the finical deference paid by the singers to the niceties, harmonic, rhythmical and melodic, of the accompaniments. Most of our American singers no longer are content to sing well only in their own language—rare art though that is. French, German and Italian, excellently dictioned, are within the ken of most of our recognized concert singers.

Their repertoire shows a knowledge of all the styles and schools. They are busy constantly in the selection of good songs, be they by European or American composers. Many singers of our acquaintance do not ask any longer, "Is the song suitable for my voice?" but "Is it a well made song and one that should be heard?"

Because concert singing is being maintained as a high art many intelligent Americans, men and women, have been induced to devote themselves to it professionally. In former years a college man felt rather awkward about becoming a singer; today he welcomes the chance eagerly, provided he deems his natural gifts sufficient for the career.

All the American singers are assiduous students. One sees them at piano and violin recitals, at orchestral concerts. The mechanical pianos and voice reproducing machines have been of almost as much musical help to them as the same agents have been to the general public.

The psychology, the hygiene and the physics of singing are discussed fluently by all competent modern vocalists. The old style of belittling or ridiculing a singer who differed from one's own views or methods has gone practically out of existence. Instead, inquiry, examination, argument are in order now.

We have traveled in the same train with American singers after some big musical festival. Their conversation amazed us. It usually consisted of a picking apart and summing up of the work just completed, from their own and another's contributions, to the playing of the orchestra, the tempi and traditions of the conductor, the performances of the chorus, etc. Always the criticisms were intelligent, good natured, helpful.

We bow to the new breed of American singer and we promise never again to treat him lightly or with lack of admiration.

LEONARD LIEBLING.

NO CHARGE FOR ADVICE

In an editorial published in the MUSICAL COURIER of July 27, 1916, we—without hope of either reward or credit—took the liberty of suggesting to the distinguished director of the Metropolitan Opera, the names of some Italian artists who would grace his institution, and who, as we undertook to guarantee personally, would not turn out to be such undesirable acquisitions as the trio brought over by him for the season of 1915-16, Damacco, Bavagnoli, and Miss Quajatti. The artists we named were Rosa Raisa and Claudia Muzio, sopranos; Giulio Crimi and Tito Schipa, tenors; Carlo Galeffi, baritone, and Nazzareno de Angelis, bass. Of all these, Mr. Gatti-Casazza secured only that splendid artist, Claudia Muzio and then only because Emmy Destinn failed him. Miss Muzio was obtained, so to speak, on a day's notice—which shows that she was available, as in fact, most any artist is likely to be when a real call comes from the Metropolitan, the goal of every singer's ambition; and she made a striking success from her very first appearance.

As regards the other artists we recommended, Cleofonte Campanini had already forestalled Mr. Gatti-Casazza in the cases of Miss Raisa and Crimi, both of whom proved their worth with him last season, and of Galeffi, who is under contract but

has been unable to come here as yet owing to his military obligations. Nobody has brought over de Angelis, Italy's best bass, as yet, but Mr. Gatti-Casazza has secured from Max Rabinoff the Spaniard José Mardones, a bass of the very first rank. Tito Schipa is already under engagement for America, though the contract is held neither by the Metropolitan nor Chicago operas.

All of which is set forth merely for the so seldom enjoyed satisfaction of saying "I told you so!" Of the six artists named by us solely from a knowledge of their abilities—for we had absolutely no information as to any negotiations pending at the time—five, inside of thirteen months after the time we wrote, have been engaged for America, and of these five, three already have won distinct places for themselves in the favor of the American public. It seems a shame that our genius for picking winners does not extend to the equine world as well, so that we might be enabled to amass a fortune in the comfortable pastime of wagering!

Incidentally there was reference in our last year's editorial to the matter of conductors at the Metropolitan. This coming season, so it is said, hard-working, capable, faithful Giorgio Polacco, is to go, and we are offered Roberto Moranzoni, another artist discovered by Max Rabinoff, in his place. Mr. Moranzoni has shown himself a conductor of ability and it will be interesting to see how well he rises to the unusual task imposed on so young a man. Then we are to have Pierre Monteux, a capable enough man in leading French orchestral music, as he proved at the Civic Orchestral Concerts, but quite without experience as an operatic conductor. There must, indeed, have been very powerful sponsors for Mr. Monteux. Most conductors come to the Metropolitan after having learned their metier, but Mr. Monteux is lucky enough to be given the finest forces in the world on which to practise as a student. And then for the German opera there is the ever reliable Bodanzky, who evidently will branch out into other fields, since he starts the season with Meyerbeer's "The Prophet." One misses a great captain among the Latin opera conductors. Toscanini appears unattainable, but there are others in Italy who rank right alongside of him, though certain New York critics did attempt to make a demigod out of him when he was here. There are those three men we named last year, all still available—Tullio Serafin, Gino Marinuzzi, and the veteran Leopoldo Mugnone. Why not get one of them, Mr. Gatti?

COGS OR CLOGS?

Are you a cog or a clog? There is a difference. A cog is a very essential part of wheel in any machinery where co-operation is necessary. You ought to be a human cog in the social machine helping to keep your part of the nation in smooth running order. Perhaps you are a cog without knowing it. Perhaps you do not like the cog cognomen. Forget the name if it so pleases you to do so, but do not fail to be metaphorically a cog. Your acquaintances ought to be glad to see you coming and be sorry when you go. Byron was thinking of a cog when he wrote those lines in "Don Juan."

'Tis sweet to know there is an eye will mark
Our coming, and look brighter when we come.

If you find your acquaintances dodging you, avoiding you, cutting short their interviews with you, you may be sure that there is a cog missing somewhere. Do you inspire composers to compose, pianists to play for you, singers to want to sing to you? Do children shout for joy at the sight of you and deafen you with their merry laughter? Or are you of the clog species of human being? Shakespeare knew the breed. This is what he has to say of very mild specimens of the two varieties:

Nature hath framed strange fellows in her time:
Some that will evermore peep through their eyes
And laugh like parrots at a bag-piper,
And other of such vinegar aspect
That they'll not show their teeth in way of smile,
Though Nestor swear the jest be laughable.

There is a difference between eternally grinning and looking forever glum but there is a still greater difference between the man who helps and the man who hinders, between the cog and the clog. In every city, town and village there are those who go ahead and do something and those who say: "Why didn't you do it another way?" Ireland today is doing on a big scale what so many musical communities are doing in a small way. As soon as the

affairs in general are in working order and all the cogs appear to fit, some unruly person throws a clog into the machinery. The cogs and clogs seem to have been badly mixed up in the recent proceedings of the Oratorio Society. A few years ago the Philharmonic Society machine had its cogs pretty well jammed with clogs. And other societies have had the same experience at times.

If you find too many clogs among the cogs of the musical section which has the honor of being your home, you ought to consider seriously the plan of moving to more congenial quarters. But you may find yourself to be the clog, in which case you will do well to emulate the man who "Knocked the L out of Kelly." But if you find that all your attempts at reformation are vain you had better get a new job. Give up music which you clog and go into a business, trade or profession where your brilliant mentality will be a serviceable cog in the local mill. A change of profession as well as of air may be exactly what you need. We will not attempt to offer any suggestions. We do not altogether approve of Schopenhauer's scheme to have women mend the roads and take up plowing. Such work might not prove agreeable. There is no doubt, however, but that many a man is a failure simply because he is doing work unsuitable to him. A cog that is too big for the wheel it turns acts exactly like a clog. The inference is obvious. You must surely agree with us that you are too big for the social machine that limits your vast powers. If music is too small a field for a man of your mental caliber you should go into the uplift business. Do anything that will keep you from being a clog.

WANTED, GOOD MARCHES

Major General C. G. Morton, commanding the mobilization camp at Syracuse, N. Y., wrote a letter the other day to the New York Times. As some MUSICAL COURIER readers can surely help the General, it is reprinted here. We have already suggested to him as a fit companion for "Onward, Christian Soldiers," another magnificent marching tune by the same composer, "Jerusalem, the Golden," in Arthur Sullivan's setting.

Many persons and organizations are anxious to help the fighting forces of the nation, but in some cases they don't know what to do or their offers, for one reason or another, cannot be accepted.

There is one case, however, where the help of certain societies or individuals will be most welcome, and that is the case of march music for military bands.

Every army band should have a repertoire of marches that can lift men's feet off the ground in cadence. Such marches are not often found. Sousa composed several of them, which are known all over the country, but they are now obsolete, so to speak. "Onward, Christian Soldiers," is such a march, and it is possible that others could be found among the grand old hymns that have been handed down from past centuries. It is also possible and probable that English and French bands are playing new and inspiring marches that are not yet generally known on this side of the water.

If those who know what a march is that will cause men to forget fatigue, that will lift their feet in cadence without effort and automatically, that will make them so glad they are in the army that they can't understand why other eligibles should hesitate to enlist, I would appreciate a copy of such a march, or better, the complete parts for a military band. It would be of little benefit, however, to receive compositions that have not already been thoroughly tried out and found not only good but excellent.

I have a large number of military bands here, either complete or in the making, and will appreciate the assistance of those individuals or organizations who have special knowledge of the subject of military marches.

(Signed) C. G. MORTON,
Major General, Commanding,
Headquarters Mobilization Camp, Syracuse, N. Y.,
August 12, 1917.

COLD LOGIC

Last week a caller at our office said: "I wish people could leave all feeling out of their war talk and be logical like mathematicians without emotions." We do not object to the wish because we know that the impossible is not possible. But if it became possible to shut emotions out and keep only cold intellect in the brain, we fear that music would not long survive. The war is not going to last forever and it would be foolish to change human nature for the remaining few months or even years of the present war. We have grown accustomed to our emotions and we could not be happy without them. How could we be happy or sad, elated or dejected, merry or depressed, vivacious or dull, if we had no emotion? Sticks, stones, cabbages and seaweed are probably unemotional. They are also devoid of intellect. We have met creatures of emotion with precious little intellect, but we never encountered a perfectly intellectual person devoid of emotion of

some kind. Even the colossal Newton was so excited when his starry calculations drew near their end that he had to get help to make the figures his trembling fingers could not write. So say his biographers. If any of our readers have a greater intellect and more subdued emotional nature than Sir Isaac Newton had we hope they will not waste their time over our shallow reasonings. Put down the MUSICAL COURIER. Read Aristotle's "Rhetoric" for your mental breakfast, Kant's "Kritik of the Pure Reason" for lunch, Fiske's "Cosmic Philosophy" for tea, a few sandwiches of Bacon, and a supper of Mill's "Logic."

Herbert Spencer will not annoy those perfectly intellectual persons—how could unemotional persons feel?—but they will not agree with him. He says: "That part which we ordinarily ignore when speaking of mind is its essential part. The emotions are the masters, the intellect is the servant."

How many times during the past three years have we heard men and women giving their reasons, as they called them, when, as a matter of fact, they were so dominated by their feelings that any kind of a reason, good, bad or indifferent, seemed like the solid conclusion of irrefutable logic to them. Their ready flow of words, their insistent manner, their readiness to assume that their listeners must agree with the perfectly plain and plausible reasons they give, prove that they are mastered by their feelings and are gladly using any sort of argument their overwhelmed intellect can supply. In other words, they show they have the emotional nature for which all music is primarily intended. The man who says that he is pro-German because he always takes the part of the under dog is guided by his emotions rather than by his intellect; for it is possible for an under dog to be in the wrong. The man who says that he is pro-English because his grandfather's sister married an Englishman is giving a sentimental reason and not a logical one; for sisters of grandfathers and all other sisters are liable to marry the wrong man. The man who is pro-French because France helped these colonies to become the United States is governed by a sentiment which would not have influenced him at all if France was now following a Napoleon who wanted to dominate all Europe. If human brains were nothing but logic mills we might do away with war. We certainly would cease to be musical. So long as we have hope and pity, fear and longing, joy and love and laughter, tears and the last goodbye, we shall have music. And so long as we are normal human beings with emotions we shall be carried away at times by our feelings and make our intellects supply us with reasons which we fondly believe are the foundations of our beliefs. What says Shakespeare? "The wish is father to the thought." And we believed that our thought was the son of our magnificent logic! Our feelings make us pro-Beethoven, pro-Chopin, pro-Wagner. Our reasoning powers have nothing to do with it.

We are not at all disturbed, therefore, when we hear the praises of the various belligerents sung in many keys of enthusiasm, for we know that without these keys of enthusiasm there would be no response to the message of music and other art. The street orator, with his clenched fists, swinging arms, high pitched voice, is filled with feeling, and he appeals only to the feelings of his hearers. Of course, he offers what he calls his reasons. The tenacity of purpose of the ladies with their banners at the portals of the White House is possible only as long as emotion endures.

Would any person without the sense of beauty of sound or susceptibility to the appeal of music turn to Bach for the study of logic and to Beethoven for close reasoning? Certainly not.

THE BYSTANDER

On a Venture Into the Adirondacks

I had seen the West Point Chapel by daylight a number of times, but when the "Berkshire's" big searchlight singled it out, so that it stood there like a great, white cameo against the black of night, I realized once more the dignity and fitness of one of the finest buildings in America. Not long after there was some town which announced itself to the voyager in electric letters, a good eight feet in height, I'm sure. Not many letters—only the second half of an R and GH. It took an effort to remember that they were the only survivors of a sign which once said "Newburgh." Better no loaf than half a one in this particular case.

They boast about the Rhine and the Danube over on the other side, but neither trip compares with the Hudson through the Highlands. That's not American-

ism, but just the sober judgment of one who has taken all three.

After you quit Albany in the train (that morning train just seems to hate to quit Albany, too) you go from Holland—Watervliet and Cohoes—by the way of Saratoga, back to other parts of Europe—Luzerne and Corinth. One wonders why a state that can produce such magnificent names as Schoharie, Otsego, Chenango, Cattaraugus and Skaneateles, should settle any such insipid cognomen as the two latter on innocent and unoffending hamlets.

Speaking of Saratoga, I remember the first drink I had out of one of its famous springs. Just to be sanitary, they had these individual oiled-paper cups, which would have been all very fine if the youngster who tended the spring had not opened the long carton in which the cups are stacked on the wrong end, so that he had to put his dirty little hands inside the cup to pull it out for you.

After Saratoga there are a couple of hours in one of the two daily trains that follow along the bank of the Hudson, which, at this season and in that part of its course, carries hardly enough water in any one spot to wash the decks of the mighty "Berkshire," which it floats on its ample bosom only fifty miles or so further down. Finally one comes to a station with the highly distinctive name of Riverside, but even Riverside—like General Sheridan at the battle of Winchester—is still twenty miles away. That is, away from Schroon Lake.



BETWEEN LESSONS AT SCHROON LAKE.
Oscar Seagle at ease and Pauline Gold, one of the Seagle class accompanists.

where Oscar Seagle has his big summer class, which was the ultimate object of my pilgrimage.

I should hate to miss a summer visit to the Seagle colony, for there is always a good time to be had and something to be learned as well. I was with them two years in the lovely old town of Bramber, in Sussex on the English south coast, in the ante-bellum days, again at Lake George and now at Schroon. Every time I get the impression afresh that, if I were younger and had a voice and wanted to study singing, it would be hard to find any more agreeable or profitable summer studio than chez Seagle. (Incidentally, the first part of that last sentence reminds one of the gentleman who said, "If we had some ham, we'd have some ham and eggs.")

The Seagle big six made short work of the miles from Riverside to Schroon and I found this year's colony situated in one of the most beautiful parts of the Adirondack foothills. Nature has provided about all that any reasonable person could ask for there and the colony itself furnishes the necessary element of recreation which keeps Jack from becoming too dull a boy through a superabundance of work in overquiet surroundings. And work there is, as is proved by results. In the big studio every Saturday evening an informal program is given by members of the class and it attracts automobile parties from miles around every week.

When I was there, I was fortunate enough to hear three of the best voices that are in the Seagle camp this summer. One of them, a coloratura soprano of unusual beauty and free from that coldness that too often lessens one's interest in that class of voice, belongs to Stella Owsley, a Texas young lady whom I remember in Paris, when she was just beginning vocal work with Seagle and coaching as well with Maitre Jean de Reszke. Then there was a lovely lyric-dramatic soprano voice, of which Ethel Best from California is the lucky owner. Coupled with it she has an intense musical temperament which makes light for her of work that is often a hard grind for others. She would rather sing than eat, she says, and, hearing her, one believes it. Harold van Dusee from Minneapolis was the third. In the two years since I last heard him he has changed from an average singer with a tenor voice of exceptionally beautiful quality into one of the most finished and artistic singers of song that I know. Harold has filled out in more ways than one.

Lucky Seagle, to have three voices like those in his studio—and there are a lot of other good ones, as well! One of them would make the average teacher. Speaking of work, it is hard to understand how anybody who works as he does all day long and every day—there are nearly sixty pupils in the colony just now—can be physically fresh to sing as well as he did that same evening. I suppose I have heard him sing the "Vision fugitive" from Massenet's

I SEE THAT—

A state federation of music clubs has been formed in Florida.

A new work by Lynn B. Dana will be given at the dedication of the McKinley Memorial.

Mme. Rappold is engaged for Ravinia Park opera.

U. S. N. musicians play under Walter Pfeiffer.

Hunter Welsh has concluded his series of lecture-recitals at the University of Pennsylvania.

Reinald Werrenrath is a past master in the art of declamation.

Lambert Murphy advises singers to "loaf, laugh and relax" during the summer.

Leopold Godowsky and Charles Wakefield Cadman are at Estes Park.

Two new choral works will be produced at the Worcester Festival.

St. Louis is to have outdoor opera on a permanent basis. Humanitarian Cult is to have a gala concert in September.

Ocean Grove heard Hempel, Homer and Alda.

Syracuse had a song and light festival.

Mr. Rabinoff has discovered a coloratura soprano from Yucatan.

Campanini has engaged Emile Merles-Forest as artistic director.

James Harrod is the father of twins.

Matja Niessen-Stone's son has been advanced to Lieutenant in the English Royal Navy.

McCormack and Kreisler attracted a record audience at Ocean Grove.

Maria Labia has been cleared of the charge of spying.

Clarence Whitehill's season opens in September.

The Criterion Quartet appears in sixty different cities this summer.

Recent New York visitors include Duncan Robertson, Marie Morrissey, Wendell Heighton, Kirk Towns and others.

Percy Hemus had unique experiences with wounded soldiers.

Evelyn Fletcher-Copp will open a normal class in Los Angeles.

The San Carlo Opera Company opens in New York September 3 at the Forty-fourth Street Theatre.

The Library of Congress wants original manuscripts of Fannie Dillon.

Milton Aborn will award four two-thirds scholarships for 1917-1918.

Raymond Havens is under the management of H. B. Williams.

Rosita Renard is a native of Chile.

Herman Sandby gave "one of the most remarkable musical recitals ever given at Bar Harbor."

The Strand Theatre, New York, is to give afternoon symphony concerts daily.

Charles Lagourgue's new song is in great demand.

Grainger and the Fifteenth Coast Artillery Band will be heard at Aeolian Hall.

Sol Marcosson has a Guarnerius de Gesu.

Anna Case is about to enter the moving picture field.

Fond du Lac has some very excellent music.

Detroit is to hear the best in music next season.

Spalding and Thibaud played in a quartet.

Thirty-six years ago the MUSICAL COURIER reported that Patti and Nicolini had left Madrid for Nice.

Major General C. G. Morton wants good marches.

"Madame Sans-Gene," with the composer conducting, was given close to the French front.

Adolf Tandler has done much for Los Angeles music.

Ernest Schelling is now a captain in the U. S. Reserve.

Fay Foster has been honored by the Library of Congress.

Wassili Leps played his annual three weeks' engagement at Willow Grove.

Pinero's "The Magistrate" has been made into a comic opera.

Helen Brown Read sang Russian hymn to visiting Russian envoys.

Katherine Goodson recently returned from a fourteen months' trip to Australia and Dutch East Indies.

Arnold Volpe is conducting concerts at the City Stadium.

Ada Crisp declares that the women's clubs are no longer a negligible quantity in musical matters.

The Zoellners played at Plattsburg.

The Metropolitan is engaging a number of Rabinoff artists.

Gustav Schoettle is the new director of the Northwestern Conservatory of Music in Minneapolis.

The Sigaldi Opera Company left last week for Mexico City.

Oscar Spirescu began his season with the Cincinnati Symphony Orchestra last Sunday evening.

Mme. Matzenauer is not in the least superstitious.

Helen Stanley has an unique summer home.

Paul R. Utt is now with the Ottawa Conservatory.

Paul Tietjens is vacationing.

Kathleen Hart Bibb is an ardent golfer.

Isadora Duncan and her pupils will tour as far as the Pacific Coast this season.

H. R. F.

"Herodiade" at least two dozen times, but never did there seem to have been such perfection of style, such complete vocal mastery, as on that same evening. There was something electric, something inspiring in the air.

And after the impromptu recitals come the colony dances, to make the end of a perfect week, in the big studio itself or across the field at the Brown Swan Club, one of the pleasantest and most homelike hostleries in all the North Country. But if I were to go into the incidents of a Schroon visit—the gasolineless motor boats, the amphibious automobiles, breakfast parties at the Ritz-Pitkin, baby costumes at fancy balls, and so forth ad infinitum—this Bystander would stretch itself out over a couple of pages. So I'll stop for this time.

But when you are still hungry, you pass your plate again. And I'm going right back to Schroon next week, for a second helping.

BYRON HAGEL.

RUBY LEHMANN-LEYSER

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NEW PRIMA DONNA

COLORATURA FROM YUCATAN

Ada Navarrete Discovered by Rabinoff for the Boston Grand Opera Company

The operatic stage next winter will have a contribution from one of the ancient races, a race which hitherto has not donated to modern art and which is unknown to the average person of education. The race is the Maya, whose home in southern Mexico and Central America was the ancient center of American civilization. Its representative in music will be Ada Navarrete. She was brought a few weeks ago from Mexico by Impresario Max Rab-



ADA NAVARRETE,
Soprano.

inoff and will sing in the coming season with his Boston Grand Opera Company.

Probably the opera, with its artists of many nationalities, never before has drawn talent from so strange a people, one so bound to ancient culture and so deaf to the call of modern civilization. The peculiar circumstances of Ada Navarrete's life brought her out of the stupor of the tropics and the haze of Maya dream life. Her own step northward and upward has led to the discovery of a voice which her instructors believe will prove a surprise to the American and European musician and music lover.

Ada Navarrete is a little Maya woman of twenty-four years, with a fine spun coloratura soprano voice. Combined with her voice are natural singing ability and that rare dramatic talent which the fusion of Indian blood with Latin civilization often produces. Physically she is more stately than petite. She has the Maya skin of olive tan, but her features are not unlike the European type except for the angles of the nose and cheek bones.

The future of this Indian singer from the tropics should not be predicted, for much lies between mere voice and high fame. But there is little doubt that the unusual quality of her voice and the atmosphere which she brings with her from the southland will make her debut of great interest. Impresario Rabinoff makes no boasts of his newest and strangest prima donna find.

"She has a voice, yes," he says. "You shall hear what a real coloratura voice is and how she can sing and act when the time comes. I think I have a surprise, something strangely pleasing from a strange and pleasing land. But I should prefer that the musical public decide about Mme. Navarrete. I only will guarantee that she is different—very different."

Ada Navarrete was reared in the Yucatan metropolis of Merida. Her ancestors have been natives of Yucatan as far back as the family history dates, and were proud of their Maya blood. The native of Yucatan, perhaps because the Maya was not related to other Indian tribes, has a custom of demanding a national recognition. "I am not a Mexican—I am a Yucatecan," he will say.

In the endless discussion over the origin of the American Indian, there are customs of the Maya, suggestive of the Japanese, which support the theory that he came from the Orient. The Maya god Itzama "came from the east out of the ocean." This Maya fable has suggested to investigators Plato's story of the lost continent of Atlantis.

This little Maya woman who sings was reared as a Mexican woman of the upper class through the aid of a relative who has made a fortune in henequin, that form of hemp which grows almost exclusively in Yucatan and which supplies the binder twine for all the world. She sang at

first only for the ears of her family. It was not until the revolution ruined the fortunes of her family that Ada Navarrete would venture into the capital, Mexico City. The fame of her voice had spread by word of mouth of the native musicians and she had no difficulty when necessity came in joining a troupe organized in southern Mexico.

That venture led to the organization of an opera company under her name. Within three years she had traveled into all parts of Mexico.

Ada Navarrete strangely entered the States through the same gateway as Luisa Tetrazzini. Tetrazzini was heard first by an American audience in the little adobe theatre in Ciudad Juarez, opposite El Paso, Texas. She then went to California through El Paso and soon was "discovered."

The Navarrete Opera Company, on its circuit of Mexico, stopped at the Juarez-El Paso port this summer to give a few performances. Some musicians in the Texas town heard the prima donna. They were so struck by the voice and natural gifts of the little Yucatecan that they communicated with Mr. Rabinoff, who immediately sent one of his representatives to El Paso to bring Navarrete to New York. After giving her several auditions it is understood he made a long term contract with her.

Mme. Navarrete is now settled in a beautiful home at the seaside, working at her repertoire with Maestro Agide Jacchia, conductor with the Boston Grand Opera Company. She came to New York the other day to ride for the first time in her life on elevated and underground trains. Her trial before the music world will be worth watching.

U. S. N. Musicians Play Under Walter Pfeiffer

For the second season Walter Pfeiffer is conducting the orchestra at Wildwood, N. J. The organization in the main is made up of selected instrumental artists from the Philadelphia Orchestra, while a few members have, of necessity, been drawn from other affiliations.

Ten symphonies and the greater overtures, operatic fantasies, and tone poems are represented in the season's repertoire. Various soloists have been appearing with the orchestra, among whom may be mentioned Mary Barrett, Emily Stokes Hager, Mildred Faas, sopranos; Kathryn Meisle, Mabel Addison, and Mary Commerford, contraltos (the latter having been recently engaged by the Nielsen Opera Company for next season). In addition to the above, Earl Waldow Marshall, tenor, has also sung with the orchestra.

Mr. Pfeiffer is a thoroughly capable and vigorous conductor, whose readings of the scores are satisfactory and praiseworthy. The response with which his direction is met by the orchestra is immediate and emphatic. He has organized a mixed summer chorus of two hundred voices, and he is proud of having fifty men from the United States Naval Barracks located at Sewell's Point under his leadership. This is probably the first time leave of absence has been granted navy men for the purpose cited. The chorus concert will take place September 1 and 2.

A New Volpe March Song

The fifth of a series of concerts given by the Park Department at the City College Stadium, and conducted by Arnold Volpe, will be held on Sunday evening, August 26, at 8 o'clock. A feature of the concert will be the first performance of a march, entitled "The Reveille of 1917," by Arnold Volpe. In words and music, dedicated to "Our Boys," Mr. Volpe expresses the military spirit of the times as well as the sentiment of patriotic America. A marching song is introduced in the second part of the march, in which the audience is requested to join.

Season Starts Early for Marie Narelle

Marie Narelle, the well known singer of Irish songs and ballads, will open the season with a concert in Pittsfield, Mass., where she is to appear Sunday, September 2, at the Majestic Theatre. Nicholas Garagusi, the brilliant violinist, who will play several important concerts late in August in Ohio, will make a special trip to the East to join Mme. Narelle.

WILLEM WILLEKE

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"If one desires a standard of comparison by which to measure Mr. Willeke's art, it must be sought in the playing of Fritz Kreisler."—Chicago Tribune.

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SONG AND LIGHT FESTIVAL AT SYRACUSE, N. Y.

Syracuse, N. Y., August 18, 1917.

One of the most interesting events from a musical standpoint ever carried out in this city was the "Song and Light" Festival held at the soldiers' camp on the State fair grounds, Thursday evening, August 9, under the direction of the Syracuse Community Chorus. The community chorus idea in this city started largely through the efforts of Jessie Z. Decker, one of the leading members of the Morning Musicals, the most numerous musical organization in Syracuse. For several months during the late winter and spring the chorus rehearsed under the leadership of Harry Barnhart, of New York. Finally an organization was perfected with Giles H. Stilwell, a prominent lawyer and business man, as president; B. R. Sheldon, secretary; Melville A. Clark, treasurer; Mrs. C. W. A. Ball, librarian, and George N. Cheney, chairman of finance.

The community chorus has been out to the fair grounds several Thursday evenings this summer, but the climax of their work came on the evening mentioned above. Under the leadership of Claude Bragdon, of Rochester, a unique and very effective lighting plan was carried out, the work being done by the soldiers themselves. The numerous trees on the fair grounds near the Empire peristyle were filled with Japanese lanterns in soft reds, blues, yellows, forming a background of waving and subdued light. The lofty columns of the peristyle were decorated with a large number of medallions made in geometric patterns and illuminated by electric lights behind them, each medallion being different in pattern and colors from the others. Two great octagonal lanterns on pylons added to the effect and flood lights thrown on the waving flags on top of the buildings brought in the patriotic note.

The soldiers, who numbered about ten thousand, were grouped in the center of the audience, facing the chorus of about two thousand voices. Massed around the soldiers were perhaps fifteen thousand civilians from the city. A band of eighty pieces chosen from the regimental bands furnished the accompaniments. Under Barnhart's leadership the band played the march from "Tannhäuser"; chorus and audience joined in "America"; and the chorus sang Farwell's "March, March," followed by the "Hymn of Free Russia." Other chorus numbers were the "Pilgrims' Chorus" from "Tannhäuser" and the "Bridal Chorus" from the "Rose Maiden."

Then Leader Barnhart took up a group of familiar songs and the "Battle Hymn of the Republic," "Pack Up Your Troubles," "Carry Me Back to Old Virginia," "Keep the Home Fires Burning," "Dixie," and "Old Black Joe," were sung or whistled, sometimes by groups and sometimes en masse. The volume of sound was disappointing, many evidently coming to see and not to sing. The response from the soldiers was, however, distinctly hearty in its spontaneity and volume.

After some other numbers, "The Heavens Are Telling" was sung by a chorus and a sextette which included Gertrude Frensdorf, Mrs. C. W. A. Ball, and Messrs. Dillenbeck, Snyder, Sanford and Harwood. Following this Marta Wittowska sang the "Ave Maria" of Gounod with violin, harp and organ accompaniment, proving herself an excellent artist.

A group of twenty-one young harpists, under the leadership of Bertha Becker, surprised the audience with its rendition of the "March Marinetto" of Rogers. Their accompaniment of the chorus in the "Barcarolle" from "Tales of Hoffmann" was most beautiful. The "Blue Danube" waltz and the "Hallelujah Chorus" by chorus and band, followed by "The Star Spangled Banner," closed an evening of rare pleasure and profit.

Music for the Soldiers

On the day following the festival an important meeting was held to lay plans for standardizing the song work among the soldiers, for preparing a song book for their use in whatever camp they were, and for considering ways and means for co-ordinating the work of the various camps. This conference was attended by a large number of men and women interested in camp music activities. Lee F. Hanmer, Spencer Gordon, Jarvis Robertson and W. A. Waterman represented the War Department Commission on Training Camp Activities; Harry Barnhart, Geoffrey O'Hara, Kenneth Clarke, Robert Lloyd and Stanley Hawkins were among the song leaders present; and others included representatives from the community choruses of New York, Philadelphia and other cities. The Y. M. C. A. was also represented, and much good was accomplished

and some definite steps taken to secure greater unity in camp singing.

Galli-Curci to Sing

The first important recital of the fall season is to be held in the Mizpah auditorium, First Baptist Church, on September 24, when Amelita Galli-Curci will appear for the first time in this city. Charles M. Courboin, organist of the First Baptist Church, and municipal organist of Springfield, Mass., will also appear on the program. This is the first large recital to be given under the direction of the newly appointed Recital Commission of the church and will doubtless be followed by a number of others during the season. There is a prospect that concerts on a more popular price schedule than has generally existed heretofore will be instituted by the Commission in its spacious auditorium, which seats nearly 1,800 people.

The San Carlo Opera in October

The San Carlo Grand Opera Company will appear here on October 8, 9 and 10, under the local management of June Burchit, and Marta Wittowska is expected to appear in the role of Carmen. S. B. E.

Christine Miller Acts as "Recruiter"

In a quiet but thoroughly effective way Christine Miller has been "doing her bit" for her country. As an instance, the charming contralto recently traveled all the way from Magnolia, Mass., where she is storing up strength and vitality for next season's concerts, to Pittsburgh, Pa., to sing patriotic songs at a recruiting meeting of 1,000 physi-

HACKETT-GRAM

NUMBER TWO

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St. Joseph (Mo.) Gazette
November 7, 1916

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cians of eastern Pennsylvania, held at the Pittsburgh Field Club.

As guests of honor at this meeting there were present Colonel Goodwin, of the British Commission, and many high military officials. The speeches were preceded by a banquet, and it was during this banquet that Miss Miller rose from her place at table and, mingling informally with the doctors, sang "Keep the Home Fires Burning" with such contagious effect that all of them joined in the chorus.

At the close of the banquet, when several groups of old G. A. R. veterans marched through the hall with fife and drum, exemplifying the spirit of '61, Miss Miller, dressed as a Red Cross nurse, mounted one of the tables and sang "The Star Spangled Banner" with band and drum corps accompaniment. This roused her hearers to such heights of enthusiasm that she was obliged to respond with an encore, "The Marseillaise," sung in French. At this pandemonium again broke loose, and was only quieted by Miss Miller singing "The Battle Hymn of the Republic," which brought to a close a truly inspiring patriotic meeting.

The results in the recruiting were marvelous, and Colonel Goodwin expressed the wish that Miss Miller might accompany him on his recruiting mission throughout the country to arouse the fighting spirit among the men.

Miss Miller recently visited Anna Hyatt, the sculptress, whose wonderful statue of Joan of Arc overlooks Riverside Drive, at her summer home in Gloucester, Mass. Another guest was Willis Boyd Allen, the poet.

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PITTSBURGH NOTES

Pittsburgh, Pa., August 14, 1917.

J. Warren Erb in New York

J. Warren Erb, one of Pittsburgh's most prominent and capable musicians who is spending some weeks in New York where he is studying, is rapidly coming into prominence not only in his own town but in New York as well. It will be gratifying to his many friends to learn that since he has been in New York he has been asked to conduct the Community Chorus. This chorus consists of about 800 voices and Mr. Erb was given quite a flattering introduction upon the occasion of his first appearance before the chorus. He conducted for two hours in rehearsing Gaul's "Holy City." After the rehearsal he received quite an ovation from the choristers. Mr. Erb has had some flattering offers while in New York, but it is to be hoped that he will not leave Pittsburgh yet, at least.

Galli-Curci Coming

Amelita Galli-Curci, soprano of the Chicago Opera Association, is to make two appearances in Pittsburgh during the coming season under two different managers. H. E. W.

Campanini's New Artistic Director

The coming season of the Chicago Opera Association will be given under a new artistic director, Emile Merles-Forest, who has just been engaged by General Director Cleofonte Campanini. M. Merles-Forest is said to be one of the foremost of French masters of stagecraft. His greatest achievements have been made in six seasons at the Theatre de la Monnaie, in Brussels, and in four seasons at the Grand Opéra in Paris. The only interruption in his career was his ten months of military service as a telegraph operator at Lyon. He will come to America shortly to assume charge of the making of new productions at the Chicago Auditorium for the coming seasons in Chicago, New York and Boston. M. Merles-Forest will have the co-operation of the same capable technical staff which was maintained at the Auditorium last season, including Joseph Engel, stage manager, and Peter J. Donigan, scenic artist.

Hoffmann-Patterson Musicales

Lisbet Hoffmann, that excellent pianist, who is spending the summer in Woodstock, N. Y., with a class of pupils, gave an invitation musicale August 11 in honor of Elizabeth Kelso Patterson. The latter came to Woodstock to stay a short time with some of her vocal pupils, who are studying piano there with Miss Hoffmann. She played a number of interesting solos, and was enthusiastically received, especially after her performance, with Mr. Kuechenmeister, of Franck's sonata for piano and violin. Angela Gorman, pupil of Miss Patterson, appeared also, wearing her native Indian costume, and singing three Cadman songs. Dorothy Terrell, who is preparing for the operatic stage, assisted in receiving the guests, who more than filled the artistic studio. A number of well known artists of Woodstock attended the musicale, paying honor to Miss Patterson.

Naval Advancement for

Mme. Niessen-Stone's Son

Patrick William Niessen-Stone has been advanced from midshipman to lieutenant of the English Royal Navy. Lieutenant Niessen-Stone is the son of Matja Niessen-Stone, formerly of the Metropolitan Opera Company, whose excellent singing has won for her many friends throughout this country.

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Margaret Horne Directs University of West Virginia Orchestra

If there is one thing of which the University of West Virginia is especially proud, it is the University Orchestra, which, under the direction of Margaret Horne, has achieved much for the artistic growth of this institution. Miss Horne, herself a violinist of proven ability, is a Scotch girl who has appeared successfully on tour with

by Sir William Bilsland, Lord Provost of Glasgow, in the name of her Glasgow admirers.

Since assuming her duties as director of the orchestra, Miss Horne has accomplished marked results. The members of the organization have been enabled to profit by her wide experience, and the performance of works by Beethoven, Donizetti, Saint-Saëns, Nicolai, Schubert, Strauss, Liszt, Meyerbeer and other masters, ranks with the professional rather than the amateur. There are about thirty members in the organization, the instruments being



MARGARET HORNE AND HER UNIVERSITY OF WEST VIRGINIA ORCHESTRA.

such eminent artists as Mme. Melba, Clara Butt, Katharine Goodson, and others. She is a pupil of Joachim and of Sevcik. Miss Horne is the possessor of a beautiful J. B. Guadagnini violin, one of the most perfect instruments of this celebrated maker's work, which was presented to her

violins, viola, cello, flute, clarinet, cornet, French horn, saxophone, trombone, organ and piano. The orchestra has been well drilled, and its performance of standard works has been an invariable surprise to visiting artists.

Reinald Werrenrath Scores at Cornell University

One of the compensations which Cornell University summer session had for the terrific hot spell was the most delightful recital which Reinald Werrenrath, popular baritone, gave, assisted by Harry Spier.

"Reinald Werrenrath enabled Ithacans to renew their musical acquaintance after a lapse of five years, when he appeared in one of the most pleasing song recitals of the year. When Mr. Werrenrath's program was concluded Ithacans were more than ready to admit that the interval which had elapsed between his last appearance in the University Musical Festival and his recital has been altogether too long. It is safe to say that Mr. Werrenrath's next visit to Ithaca will not be so long delayed if popular taste here is consulted."

The foregoing is taken from the Ithaca Daily News of August 4, and bears conclusive testimony to the success which Mr. Werrenrath achieved. It is scarcely necessary to add that this success is to be expected from so splendid an artist.

Marie Morrissey "Drops" In

Marie Morrissey was a visitor to the MUSICAL COURIER offices last week, having journeyed into town from up in that beautiful spot in Orange County where she is spending the summer, for the purpose of making talking machine records. According to her own statement, she is having a thoroughly delightful time and it needed only a glance at her radiant face, fairly radiating vitality, for one to recognize the extent of the benefit she is receiving. And she will have need of every bit of this vitality, for on September 14 she begins a tour which will keep her occupied every minute until Christmas. Canada, New England and the Middle West will come to know better this splendid artist who is steadily climbing the ladder of success. After a short rest of a week or two, Miss Morrissey will then leave for a tour of the West which will probably take her as far as the Pacific Coast.

Moderns to Figure on Arthur Shattuck's Programs

In addition to bringing out for a first American hearing, the "River" concerto of the Finnish composer, Selim Palmgren, Arthur Shattuck will give place to a number of other modern writers on his recital programs next season. The distinguished young American composer, Emerson Whithorne, will be represented by his "Rain." A prelude and fugue of Glazounoff, an intermezzo of Dohnanyi, Redon's "Serenade," Friedmann's "Tabatiere à Musique" and Debussy's "Cloches à travers les feuilles," will also be featured.

Uda Waldrop—Composer

Uda Waldrop, the young composer who has achieved considerable distinction within the last few years, has been commissioned to write the incidental music for "Friend Martha," Edgar MacGregor's production of Edward Peple's newest sparkling comedy, which was given its initial Broadway performance on August 6, at the Booth Theatre.

Among the more recent compositions of Mr. Waldrop's are the music for "Nec-Netama," the latest of the forest

plays given by the Bohemian Club in the redwoods of California, and "The Hacienda," a Spanish play which was produced by the Family Club of San Francisco. He will also write the music for Rachel Crothers' "The Road to Yesterday," which Mr. MacGregor will produce later in the season.

Mr. Waldrop is also an accompanist of note, having played with Melba, Calve, Kreisler, Mischa Elman, and others.

Case's Patriotic Song Published

Anna Case's patriotic composition, "Our America," has been published by the John Church Company. It was first sung by Miss Case publicly at the concert given with Sousa's Band three weeks ago at Prospect Park, Brooklyn. The young American soprano will include the song in her concert repertoire next season.



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LOS ANGELES

Los Angeles, Cal., August 6, 1917.

The Modesty of Schoenfeld

The Times announces that a very special honor has been conferred upon Henry Schoenfeld in the request received by him within the past week from the music division of the Library of Congress for his original manuscripts. The scheme is to retain the manuscripts of famous American composers for future reference.

That Schoenfeld should have been included in the list of composers to be thus honored will cause no surprise. It makes pertinent, however, the question which many have already asked, "Why has Schoenfeld never earned the success that his talent seems to warrant?" It is a curious problem. Almost any other man similarly endowed would by this time have stood at the top of the contemporary school, while Schoenfeld, as an actual matter of fact, is scarcely ever heard of. Most of his best things are in manuscript and there is no demand for them among publishers. It is a pity indeed that this fine promise should have been lost in the shuffle, but if you take the attitude of the man toward music, toward his contemporaries, toward music publishers, and toward the business side of music, it ceases to be surprising.

To begin with (and to end with), he cannot see the value of advertising. There is no need to enlarge on that. Then, again, he seems to fear that his music will be stolen by publishers if he sends it to them. He has personally expressed this fear to the writer. That is, of course, absurd. Then, further, he cannot see the value of letting people see his music, even his published music. His violin concerto is published, but it is reasonable to doubt if more than two or three of the solo violinists of America have seen it. It should have been sent around broadcast and thoroughly advertised. It is a fine work, entirely worthy of public performance. This shows Schoenfeld's general attitude toward the material things of life. It is that attitude that has kept his lovely songs on the shelf, unpublished. He has written a most lovely setting to "Du bist wie eine Blume," to the taste of the writer the most beautiful of all settings. But it has never seen the light of publicity and probably never will.

Schoenfeld has won prizes galore. There is probably no one in America who has won more of them, and, with

a little ordinary business acumen and a little of the "mixer" spirit, with this start he could have made a big success of his life. As it is, he is living out here in the far West, conducting an amateur orchestra composed of women, teaching a few pupils and composing a little, not very diligently.

No one who knows Henry Schoenfeld can feel anything but respect for his great musical talent, his splendid technic, and an equal regret that he has so effectually hidden his light under a bushel during all these years.

He has a brilliant son! Is his son going to do likewise?

A Critic to the War

Edwin Schallert, noted critic on the Los Angeles Times, has left for war duty in the hospital corps. His departure is a great loss to Los Angeles. During the number of years that he has given the city the benefit of his criticisms he has proved himself to be a man of learning, judgment and clarity of vision. His criticisms have been unbiased, he possesses an excellent literary style, and one felt that his criticisms were worth reading, which is more than one can say for all of the critics on all of the papers in this or any other town. His many friends wish him well and hope for his early return.

Interesting Lecture Course

Under the direction of Mae Knight, who has been conducting a normal course at the University of Southern California, several interesting programs have been given recently, illustrative of the development of pianoforte music. Among these was a recital by George Schoenfeld, harpsichordist, who played compositions from the sixteenth, seventeenth and eighteenth centuries, from Byrde to Mozart, and a recital by pupils of Abby de Averitt (Pauline Farquhar and Charlotte Gooding), who gave interesting interpretations of modern works—Debussy, Blanchet, Rhene-Baton and Ravel.

Nachez Returning to Europe

Word comes from Santa Barbara that the noted violinist, Tivadar Nachez, who has been spending some time at the Miramar Hotel, is going East, and, probably, back to England. Mr. Nachez has given several concerts in Santa Barbara, especially one for the benefit of the Red Cross, by which over a thousand dollars was made. His farewell concert is to be given at the Potter Theatre on August 9. Californians will regret to lose this eminent musician, and it will also be regrettable if he leaves America without giving the general public a chance to enjoy his art. F. P.

Dr. Lulek, Sportsman

Herewith is shown a pictorial representation of Dr. Fery Lulek, the recital baritone and pedagogue of the Cincinnati Conservatory of Music, enjoying his vacation at the far-off Paradise Ranch, in Wyoming. Dr. Lulek spent a month in horseback riding and other outdoor pursuits. He covered hundreds of miles of wild country with only a cowboy as companion and guide. In one of the pictures Dr. Lulek is seated on a broncho which faces the sun-capped mountains that surround the ranch. The face is not very clear on the photograph, so that the reproduction makes a silhouette of Dr. Lulek against the background of limitless sky. The second of the snapshots represents Dr. Lulek holding up his catch of two large sized and juicy looking trout, taken in the rushing waters of one of the Wyoming rivers. In the last of the illustrations we see the fortunate fisherman seated on the grass with his prizes spread out before him, and it is to be assumed that the meal which he made of the piscatorial delicacies must have been a particularly toothsome one. At the present moment Dr. Lulek is spending several weeks in New York City, with occasional visits to the nearby beaches and other resorts. He will return to Cincinnati about September 1, and almost immediately thereafter begin his very busy season of concert giving and teaching.



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sequence of songs—said the Chicago Daily News recently

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**Herman Sandby in "One of the
Most Remarkable Musical Recitals
Ever Given at Bar Harbor"**

On Wednesday afternoon, August 8, occurred one of the most notable events in Bar Harbor's musical life, for on that day Herman Sandby, the famous cellist, gave a recital at the Building of Arts. "Herman Sandby stands without a superior," was the statement of the Bangor Daily Commercial, and this opinion was re-echoed by the press and public. His program included the Boccherini sonata in A, "Sketches from the Land of the One Thousand Lakes," by Jean Sibelius, which were played for the first time in public; a group of Scandinavian folk music arranged by Mr. Sandby, his transcriptions of works by Tchaikowsky and Palmgren, Schumann's "Evening Song" and Popper's "Spanish Dance." In a short address which Mr. Sandby made to his audience he declared that "The Danish, Swedish and Norwegian tunes are as distinctly characteristic as the natural scenery of each of the small countries."

"Bar Harbor has just been favored with one of the most remarkable musical recitals ever given in that very exacting summer community of music lovers and critics. Young Herman Sandby, the world famous Danish cellist, appeared in Bar Harbor's beautiful Building of Arts before a fine audience of experts, and with his single instrument, a wonderful Italian Montagnana cello, for which he paid \$10,000, simply held that keenly critical audience spellbound for two hours, except during the moments when their enthusiasm broke forth in thrilling applause," was the statement which appeared in the Bangor Commercial. "Again and again he was compelled to return before the enthusiastic throng,



Photo by George R. King.

HERMAN SANDBY,
The eminent Danish cellist before the Building of Arts at
Bar Harbor, Me.

relenting from his fixed program only in three splendid encores.

Other enthusiastic paragraphs from the same paper and from the Bar Harbor Times read as follows:

In the musical passages referred to, most cellists would have found the audience sighing in sympathy, when the perilous passages were safely overpast. As it was, his remarkable exploit swept the audience off its feet, when they realized that Sandby had but one thought in mind, the wonders of the music and not of his own skill which gave him never a worry. He ran the entire astonishing range of that most difficult of instruments, full five octaves, from the lowest powerful diapason C, up the finest, faintest, farthest note which yet could have been heard in the most gigantic of American opera houses; in which also he gave, emphatic denial to the customary experience in cello recitals—in nearly all such recitals, both audience and performer approach those extraordinary high notes with fear and trembling and safely thank the Lord, in bidding them farewell; in fact, to the watching audience, these notes cause almost as much of eyecore as of earore, such is the clear dread of the cellist exhibited in his involuntary personal expressions.

Mr. Sandby at once jumped from the realm of "pure music" into that of modern musical "coloring" and found an amazingly fine setting in the weird swaying pines and other northern trees that surround the "Building of Arts." . . . With only three bars of an old Norwegian dance, he achieved wonders in his own creation, the "Norwegian Dance," built upon that slight, repetitive theme. Probably no living cellist ever more finely rendered his last selection on the program, the utterly contagious "Spanish Dance" of David Popper, who, I believe, is Hungarian. Together with the exquisite art of this master, Sandby, his gigantic technic and fire, was displayed an overpowering spiritual uplift, denying to the overwhelming majority of public instrumentalists whom audiences come to watch, quite as much as heard in their particular "tours de force."—Bangor Commercial.

The opening number, an old Italian sonata by Boccherini, was not a grammatical exercise as so many old sonatas are; on the contrary it was a musical translation of joyous abandon, the ethereal ecstasy of a new awakening, and reminded us of the "Prima-verra" by Botticelli. The second group consisted of six short pieces by Sibelius, the Finnish composer. He calls them sketches from the land of the thousand lakes. They are moods of dusk, when the last rays of the sunset fade away over the hills, while a lonely bird flaps its wings before going to rest. He calls them "Loneliness" and "Nocturne"; and we know they have come from the still forests that see themselves mirrored in the darkening sheen of the deep lake. But then comes the "Pastoral" and "The Old Time Song," we at once come out into the open, green fields, where a fellow sits playing his pipe and lovers trip off arm in arm to tell the secrets of twilight. "Solitude" is the mood of some lonely fellow on a far off rock, looking over the sea. To him comes the sense of his deepest self, "the self" he can't communicate to any one. They've been transcribed for the cello by Sandby himself, who is the only cellist in the world who plays those beautifully weird and unique melodies.—Bar Harbor Times.

LOS ANGELES

Los Angeles, Cal., August 13, 1917.

Adolf Dahm-Petersen, baritone, gave an informal "Hour of Song Cycles" at the Von Stein Academy of Music on August 8. The program consisted of "Love Themes," Reginald Summerfield; "Eliand," Alexander von Fielitz; "Love's Epitome," Mary Turner Salter; "Indian Love Lyrics," Amy Woodforde-Finden. Mr. Dahm-Petersen played his own accompaniments, as is his usual custom, and gave strikingly interesting interpretations of these song cycles. The excellence of his vocal equipment and his splendid musicianship found instant favor with the large and distinguished audience that attended this recital. Los Angeles is fortunate in adding this distinguished artist to its musical colony. Mr. Dahm-Petersen was brought here by the Von Stein Academy of which he is the head of the vocal department.

A piano recital demonstrating the Perfield System was given by Carolyn de Long and Effa Chandler Thomas, pupils of Grace Walch Blondin, at her studio on August 11.

Fannie Dillon has been honored by a request from the Library of Congress at Washington to send her original manuscripts to be deposited there among manuscripts of other representative American composers.

Clyde Collison gave a farewell piano recital at the University of Southern California on August 11 prior to his leaving to join the U. S. hospital service. F. P.

Lambert Murphy's Recipe for Success

"Loaf, laugh, and relax, during the summer," advises Lambert Murphy, formerly of the Metropolitan forces; "that is my prescription for keeping a good voice and health during the winter. A little work is necessary, of course, but I do not believe in taking it too seriously during vacation time. The old adage of 'All work and no play makes Jack a dull boy' is just as true now as it used to be. In these days when the struggle of life is getting keener, vacations ought to come at least twice a year. I have heard wise and successful artists maintain that constant work is the only way to achieve success, but I have found that to be a fallacy. Too much intensity and application will only make your brain dry and use up your vitality. Take a vacation now and then and learn to play, and when the winter work starts in you will find it easy."

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PRIVATE GRAINGER TO APPEAR WITH BAND

**Fifteenth Coast Artillery Band to Play at Aeolian Hall,
August 30—Grainger and Other Soloists on Pro-
gram—Entire Proceeds for the Red Cross**

The Fifteenth Band, Coast Artillery Corps, U. S. A., under the conductorship of Rocco Resta, and of which Percy Grainger, the famous Australian pianist-composer, is the soprano saxophone player, will open the New York concert season in Aeolian Hall, Thursday evening, August 30, the entire proceeds going to the Fort Hamilton Auxiliary of the American Red Cross.

As this will be Bandsman Grainger's first public appearance since he became a member of Uncle Sam's fighting forces, his numerous admirers are expected to turn out in full force to greet this popular young musician, who for the past three years has held the center of the concert stage. The fact that so prominent an artist as Grainger had joined a military band and enlisted as an ordinary bandsman proved to be one of the bombshells in the American music world, and made big enough news rations for the press to feed on for a number of days.

Before and since Private Grainger entered the army service he has appeared in a number of private recitals for the benefit of the American Red Cross which netted several thousands of dollars for the fund. This coming season the



PERCY GRAINGER (right), OBOE AND SAXOPHONE SOLO-IST, AND ROCCO RESTA, CONDUCTOR OF THE 15TH COAST ARTILLERY BAND, U. S. A.

Government will allow Private Grainger to play all of his concerts, the entire proceeds of which will be turned over to the Red Cross.

For the coming concert Conductor Resta has arranged a unique program. The first number will be the "Entry of the Boyards," triumphal march by Johan Halvorsen. This will be followed by the berceuse from "Jocelyn," Godard. Private Grainger's first number will be the "Hungarian Fantasy," by Liszt. The band arrangement was made by Conductor Resta. A march and war song by Conductor Resta, entitled "Let's Lend a Hand to Uncle Sam," will be rendered for the first time in public. Private Grainger will conclude the first part of the program by playing the piano solo, polonaise in A flat, by Chopin.

Tschaikowsky's "1812" overture opens the second half of the program, followed by two soprano numbers. Private Grainger's two well known numbers, "Colonial Song" and also "The Gumsuckers" march from "In a Nutshell" suite, will be rendered by the band. The composer will be at the piano. The concert closes with Ponchielli's "Dance of the Hours," from "La Gioconda."

A New Cantata for Dedication of the McKinley Memorial

The McKinley Memorial, which has been erected at Niles, Ohio, in honor of the martyred President, is a massive structure and a work of architectural beauty that will do lasting honor to his memory. It is to be dedicated on September 15, at which time an oratorio written for the occasion by Lynn B. Dana, dean of the music department of the McKinley Memorial Association, will be sung. The work is entitled "The Triumph of Faith," and is

designed to unfold the life of McKinley in a rather allegorical style. The text is by Marian E. Kelley.

In the production of the work Mr. Dana will direct a chorus of 2,000 voices from Niles, Alliance, Canton, Youngstown and Warren. There will be an orchestra of sixty pieces and soloists of national prominence.

The assistants in the music department of the Memorial Association are Margaret Wilson, Mrs. E. L. MacDowell and Mabel McKinley-Baehr.

Harold Land in the Berkshires

Harold Land, who is spending the summer at Pittsfield, Mass., declares that he has played golf practically every day, the afternoons being spent motoring over the beautiful Berkshire mountain region. On Sunday, August 19, he sang at St. Stephen's Church, Pittsfield, further distinction being added to the service by the fact that the bishop of Virginia was the speaker.

ROSITA RENARD

...PIANIST...

SEASON 1917-18

MAX SMITH IN THE NEW YORK AMERICAN OF APRIL 17th SAYS:

A more amazing, a more thrilling exhibition of bravura prowess than Rosita Renard gave in Aeolian Hall at her second recital the musical public of this city has not witnessed in many a year. Indeed, since the days when Teresa Carreño first took the world by storm, no woman pianist has disclosed such prodigious virtuoso powers as this dark-haired Chilean girl of twenty-two developed yesterday afternoon in a programme devoted entirely to the transcendently difficult works of Franz Liszt. . . . It was a task, indeed, to test the nervous energy and the physical endurance of a Josef Hofmann, a Rosenthal, a Busoni. Yet did this amazing girl ride out the storm with flying colors.

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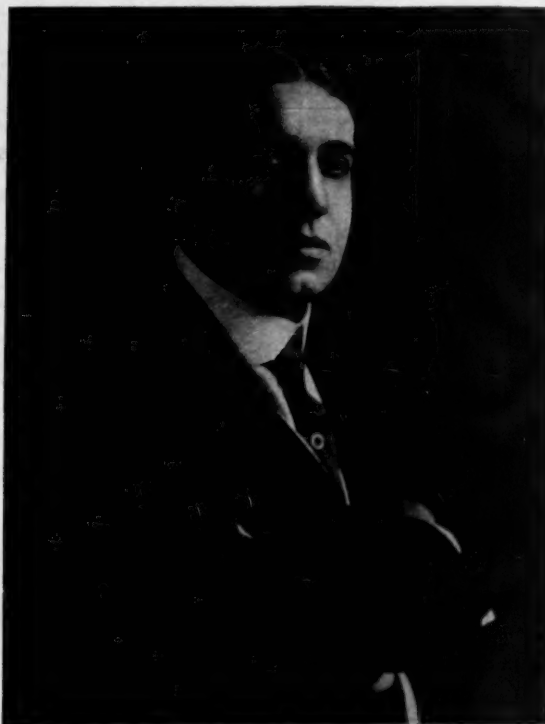


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COMING OPERA SEASON IN ITALY TO BE A BUSY ONE

The Plans of Three Milan Theatres—Poli's Ambitious Projects for the Dal Verme—"Gismonda" Premiere at Rome—Puccini's New "Gianni Schicchi"

Hotel Diana, Milan, Italy, July 17, 1917.

The MUSICAL COURIER has already told of the three new operas which Puccini intends shall be performed together. They are entitled: "Suora Angelica" (Sister Angelica), "Il Tabarro" (The Cloak), and "Gianni Schicchi."

"Gianni Schicchi," the "comic" work of the trio, has a story which will appear to American minds as close to the border of good taste. It is as follows:

The curtain rises on a room in which Buoso Donati has been dead two hours. Numerous relations pretend to be crying but all are thinking about the will. A young man of the house, finding the precious document, hands it to his mother, first exacting a promise that he shall marry the daughter of Neighbor Schicchi. The will is opened; general delusion: everything left to charity! It is proposed that Gianni Schicchi be called in and consulted. Gianni arrives and immediately discloses a plan. No one besides the relations present know that Donati is dead. When the doctor comes, Gianni in a weak voice, imitating the dead man's, begs him to return in two hours as he wishes to sleep. The corpse is hidden, Gianni takes its place and they send for the lawyer. The dying man dictates his will, but to the consternation of every one leaves everything to Gianni Schicchi. The surprise and anger of the others, however, does not prevent Gianni from becoming the heir.

The Dal Verme Autumn Season

The official announcement of the Dal Verme autumn season will appear in the Italian press in about a fortnight.

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recently at the Teatro Adriano, in Rome. A great success was registered and the composer, who is very young, was called some twenty times before the curtain.

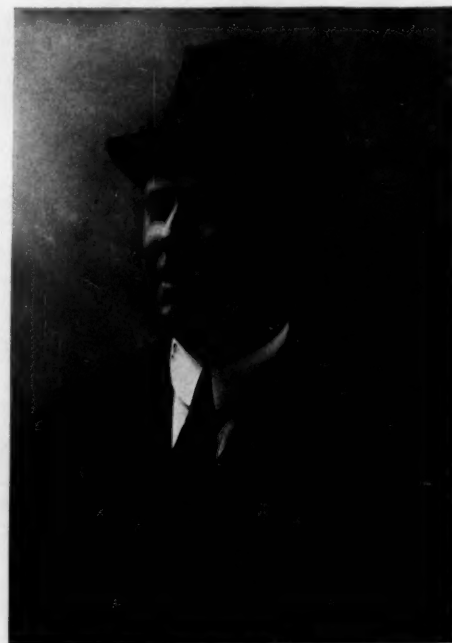
The opera has no prelude. The first episode immediately reveals music of pure Italian characteristics. A chorus of angels, fresh and vivacious, was the first to draw applause from the audience. A love duet follows commencing with a soft melody for the lute, and developing into a rich, robust and even exuberant orchestration. The two episodes are separated by an interlude on an elegiac theme, which was judged the best thing of the opera and encored.

The second episode shows the quality of the composer in a still better light and assured the success—the music is richer in melody and passion. The principal parts were in the hands of Garbin, tenor; Storchio, soprano, and Viglione-Borghese, baritone.

Concert at the Dal Verme

A great concert, once more organized by the Lombardy Association of Journalists with the collaboration of Signor Oreste Poli, was given recently in the latter's theatre for one of the numerous war funds.

"Il Signor Bruschino," by Rossini, and fragments from



ORESTE POLI,
Prominent Milan Impresario.

Massenet's "Herod," and Donizetti's "Favorita" comprised the program. The famous Maestro Mascheroni conducted.

Just as the concert was about to commence, there was a very pleasant surprise for the audience. A team of Belgian International Footballers, all soldiers, had just arrived in Milan fresh from the trenches to play a match against Italy in favor of the Queen of Belgium's fund, and had been invited to attend the concert. As the officers and men, all fine looking athletes, entered a large box reserved for them, headed by Louis van Hege, the famous captain of the Milan Football Club and Belgian International, Maestro Mascheroni caught sight of them and called for the "Brabançonne." A great burst of enthusiasm which lasted several minutes followed for these heroes of the gallant little army, such as has seldom been witnessed in Milan since the war broke out.

Of special interest was "Il Signor Bruschino," a musical farce in one act of Rossini, which had not been heard in Milan for sixty years. Ines Maria Ferraris, one of the best interpreters of Rossini heroines in Italy, was Sofia, and charmed as ever. Pini Corsi, basso comico; Badini, baritone, and Genzardi, tenor, all had a big hand in making this example of Rossini's eccentricity a big success.

"Il Signor Bruschino" was written in 1813. Rossini bore a grudge against the impresario who offered him the libretto and filled his music with extravagancies. One of these requires that during the allegro of the sinfonia after every rest the violins must beat the candle shades of their music rests with their bows. The shades being of tin a most curious effect is produced. At the premiere of the opera the audience took this liberty very badly and vigorously protested. Rossini was delighted, having thus achieved his end. The opera was also given at the Buffes Parisiens in 1858 with success.

Opera at Genoa and Turin

At Genoa and Turin, autumn seasons of opera have been announced.

At the Politeama, Genoa, the following operas will be given: "Andrea Chenier," "Faust," "La Rondine," "Gismonda," "Lombardi," "Carmen," "Pallio in Maschera."

The musical director will be Cav. Pasquale la Rotella, and among the better known artists engaged are: sopranos, Ester Mazzoleni, Poli Randaccio, Carmen Tosca, Dora di Giovanni; mezzo-soprano, Besanzoni; tenors, Bonci, Pertile, Bottaro, Schipa; baritones, Erico Nani, Luigi Almadova.

At the Chiarella, Turin, will be given "Aida," "Andrea Chenier," "Fanciulla del West," "La Rondine," "Wally," "Traviata," "Elixir d'Amore." Among the artists engaged are Mmes. Crestani, Quajatti, Innes Maria Ferraris, Garibaldi, MM. Bonci, Dolci, Campioni, Baratto, Sartori.

At the Carcano and Lyrico

The operatic seasons at the Carcano and Lyrico of Milan continue night after night and do not seem likely to ever stop. The number of operas already given at each house is too great to enumerate. At the Carcano just lately espe-

cially good performances have been given of "Il Barbiere di Siviglia" and "Don Pasquale" with artists who usually sing at La Scala. The celebrated basso comico, Gaetano Rebonato, took part in each opera, giving a perfect exposition of the art of bel canto while not forgetting the humorous side in which he is also quite at home. At the Lyrico, an American girl has had very good success. Hazella Biula made her Milan debut in "Traviata" and followed up this success with Margherita in "Faust." Miss Biula is down to sing in other operas before the season ends.

An American Soprano

Among other American sopranos at present in Italy, Dianette Alvina has added "Zaza" to her rapidly growing repertoire of successes in Italy. This time the scene of the success was Viareggio, a beautiful spot on the Mediterranean, and already famous in the annals of history for the death of Shelley, the English poet. C. C.

An Italian-American Operatic Soprano

A star that will no doubt soon rise to brilliance in the operatic firmament is Aida Borella, a pupil of Constantino. Miss Borella is the fortunate possessor of every necessary attribute to success in opera. She has a lovely voice, a soprano of wide range and great beauty, she has personal charm, musical talent, health, ambition and temperament. With these things to such a marked degree, she cannot but succeed.

Miss Borella is an Italian, a native of Florence. She has traveled much, and has visited America eight times. Indeed, so much of her life has been spent in America that she feels and seems altogether American. She has a number of roles at her command: "Tosca," "Aida," "Trovatore," "Faust," "Cavalleria" and others, all of which she does charmingly.

Relationship counts for little, yet it may be mentioned that Miss Borella is a niece of the noted Milanese teacher, Medea Borelli, the name Borelli having been changed to



AIDA BORELLA,
Soprano.

Borella when the family moved to America. Perhaps Miss Borella has inherited some of her aunt's genius. It certainly seems so, for she is unusually gifted, and of few young artists may one so surely predict a successful future.

Rothwell to Lead the Symphony Club Again

The Symphony Club of New York, one of the organizations whose work reached a fine standard of excellence last season, will resume its weekly rehearsals in November and will again be under the leadership of Walter Henry Rothwell. Last season the Symphony Club gave a brilliant series of concerts for charitable purposes, its opening concert of the season, a benefit for the Nurses' Pension Fund of the Polyclinic Hospital, having Melanie Kurt as soloist. Another notable concert was the one given in Hunter College auditorium early in May, when Winifred Christie, pianist, was the soloist. The club is composed of a large number of well known society women of New York, with Mrs. John A. Hartwell, president, and Mrs. Howard Brockway, secretary. At the present time there is an opening for a few new members, violinists, viola players and cellist. Women players who wish to join should make application at once to Mrs. Howard Brockway, 317 West Ninety-second street.

Lambert Murphy in New Hampshire

Instead of spending the remainder of the summer at Oquossoc, Me., as originally planned, Lambert Murphy, the American tenor, has decided to remain in Munsonville, N. H., where his friend and colleague, Jack MacDonald, is joining him. Mr. Murphy's season begins early in the fall.

Blanche da Costa, a Valuable Addition to America's Musical Life

Relinquishing an excellent contract, covering operatic appearances in Germany and offering a well defined goal of success in her chosen work which it has taken her years to gain, Blanche da Costa has returned to her native America. Miss da Costa has spent the past five years studying with various masters of Europe, having first attained success in concert work and then breaking into the operatic field with equal success, was given a two years' contract by the management of the new City Theatre of Chemnitz, a contract which permitted her to accept engagements as guest in the other principal theatres of Germany, more particularly the Royal Opera Houses of Berlin and Dresden. Her lyric soprano voice, her dramatic gifts and her charming stage presence have won for her an enviable place in the esteem of the opera-going public—an esteem not lightly to be tossed aside, except for some such cause as the political situation existing between Germany and this country. The animosity shown against Americans in



BLANCHE DA COSTA.

the world war was so strong that Miss da Costa was forced to assume the name of Beate Beermann to deflect notice from her American origin. The many friends she had gained—and her opportunities for study had given her many—prevailed upon her to continue in Germany after the war began and her remarkable success proved the wisdom of the move. It was with great difficulty she persuaded the management of the Chemnitz Opera to release her from her contract. On April 15, 1917, she sailed on the Bergensfjord from Bergen, Norway, arriving in New York on the 29th of that month.

Miss da Costa is now permanently located in New York, where she is preparing her concert programs for next season and rehearsing her many roles in Italian. She brings with her many excellent letters of recommendation, from Count Seebach, intendant of the Royal Theatre, Dresden; Hermann Kutzschbach, conductor of the Royal Theatre Orchestra, Dresden; Director Richard Tauber of Chemnitz Opera; Oscar Malata, first conductor of the Chemnitz Orchestra; Professor Leon Rains, court singer, Saxony; Eugen d'Albert, etc. Miss da Costa is not only a singer, but also a very fine pianist, having studied for several years under Ottokar Malek and Rudolph Ganz. She graduated from the Chicago Musical College with high honors, under the latter.

Harold Henry to Resume Teaching October 1

Harold Henry, who has devoted the summer months to the preparation of his programs for next season and to teaching an enthusiastic class of very gifted pianists, will go East September 1 for a month's outing in New York State and New England. He will return to Chicago October 1, resuming his teaching on that date. He is already in receipt of a large number of applications for lessons next season, and since his concert work makes it necessary for him to limit the amount of time he devotes to teaching, those contemplating work with him should write for time at an early date. Address communications to him at his studios, 613-14 Lyon & Healy Building. Mr. Henry will open his concert season with his engagement as soloist with the Chicago Symphony Orchestra at its fourth pair of concerts on November 9 and 10.

Hawley Organizing Band

Oscar H. Hawley has been given a free hand by the colonel of the 10th Cavalry, P. F. A. (Provisional Field Artillery) in the organization of the band of that regiment. He now has thirty-five men under his baton, and inside of six months expects to have forty-five men with a complete instrumentation, including bassoons, oboes, tympani, chimes, etc. Bandleader Hawley states that many of the cavalry regiments have been turned over into Provisional Field Artillery for the duration of the war, and the 10th is one of them.

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 Onelli, EnrichettaBerkshires
 Ornstein, LeoDeer Isle, Me.
 Orth, JohnRockland, Me.

PADEREWSKI, IgnacePaso Robles, Cal.
 Papi, GennaroRavina Park, Ill.
 Perini, FloraSpring Lake, N. J.
 Pfeiffer, WalterWildwood, N. J.
 Pinto, A. F.Lake Placid, N. Y.
 Powell, JohnRichmond, Va.

QUIRKE, Conal O'C.New York City

RAISA, RosaSpring Lake, N. J.
 Rappold, MarieSullivan County, N. Y.
 Rattishon-Williams, NinaNorth Long Branch, N. J.
 Raynolds, SaraméTilton, N. H.
 Reglin, FrederickBradley Beach, N. J.
 Reiss, AlbertInlet, N. Y.
 Rice, MargaretLake Beulah, Wis.
 Riegger, WallingfordLake Sunapee, White Mountains
 Riesberg, F. W.Norwich, N. Y.
 Roberts, EmmaNew Jersey Coast
 Robertson, DuncanStonington, Conn.
 Roderick, EmmaNew Milford, Conn.
 Rodriguez, J. L.Connellsville, Pa.
 Rogers, FrancisWater Mill, N. Y.
 Romei, SignorSpring Lake, N. J.
 Rothwell, Walter HenryLyme, Conn.
 Rothwell, WolfLyme, Conn.
 Rubner, CorneliusOntonagon Club, Tannersville, N. Y.
 Russell, Louis ArthurNewark, N. J.

SAENGER, OscarChicago
 Samoiloff, Lassar S.Edgemere, L. I.
 Sandby, HermannBar Harbor, Me.
 Sarto, AndreaStony Brook, L. I.
 Savage, PaulMunsonville, N. H.
 Sawyer, AntoniaHartland, Me.
 Schiller, CeliaKennebunkport, Me.
 Schneider, KarlSpring Lake, N. J.
 Schoettie, GustavMinneapolis, Minn.
 Schofield, EdgarBerkshires
 Scognamiglio, E. M.Far Rockaway, L. I.
 Scott, HenryRavina Park, Chicago
 Scott-Rocky, GilderoyChicago
 Seagle, OscarSchroon Lake, N. Y.
 Sembach, JohannesHydenville, Vt.
 Serato, ArrigoRome, Italy
 Sheffield, GeorgeGreenfield, Ill.
 Siedhoff, ElizabethSeal Harbor, Me.
 Simmons, NealPortland, Ore.
 Sittig, Fred V.Haines Falls, N. Y.
 Sittig, GretchenHaines Falls, N. Y.
 Sittig, HansHaines Falls, N. Y.
 Skovgaard, AxelSan Francisco, Cal.
 Smith, EthelnyeAlton Bay, N. H.
 Sobelman, LouisWhite Mountains
 Sorrentino, UmbertoMilford, Conn.
 Spalding, AlbertMonmouth Beach, N. J.
 Spencer, AllenWequetonsing, Mich.
 Spiering, TheodoreElizabethtown, N. Y.
 Spirese, OscarCincinnati, Ohio
 Stanley, HelenStamford, Conn.
 Stoessel, AlbertColorado Springs, Colo.
 Stevenson, AnneEltingville, S. I.
 Stoeving, PaulNew Haven, Conn.
 Stokowski, LeopoldJunco Nook, Seal Harbor, Me.
 Stokowski, Mme.Junco Nook, Seal Harbor, Me.
 Sundelius, MarieHarrison, Me.
 Szumowska, AdamowskiSutton, Me.

THUNDER, Henry GordonVentnor, N. J.
 Tirindelli, P. A.Bay View, Mich.
 Tittman, CharlesWashington, D. C.
 Todd, Marie LouiseNew Canaan, Conn.
 Torpadie, GretaSeal Harbor, Me.
 Towner, EarlSan Jose, Cal.
 Tracey, MinnieNorthport Point, Mich.
 Tremann, Edward E.Preston Park, Pa.
 Trimmer, SamSomewhere in France
 Trnka, AloisEdgemere, L. I.
 Truette, Everette E.Greenville, Me.

URLUS, JacquesKatwyck, Holland

VAN DRESSER, MarciaSeal Harbor, Me.
 Van Leer, Edward ShippenOak Bluffs, Mass.
 Van Surdam, H. E.Coronado, Cal.
 Vecsey, ArmandLong Beach, L. I.
 Venth, CarlBrooklyn
 Veryl, MarianPennsylvania
 Visanska, DanielOld Forge, N. Y.
 Von Klenner, Katherine EvansPoint Chautauqua, N. Y.
 Von Mickwitz, HaroldNew York City

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 Wild, Harrison M.Sayner, Wis.
 Willeke, WillemBlue Hill, Me.
 Wilson, Molly ByerlyLos Angeles, Cal.
 Winkler, LeopoldGreenwood Lake, N. Y.
 Wirthlin, RosalieWesterly, R. I.
 Wiske, MortimerBryant Pond, Me.
 Witherspoon, HerbertDarien, Conn.
 Witherspoon, Florence HinkleNew York City
 Wittgenstein, VictorSyracuse, N. Y.
 Wittkowsky, MartaOgunquit, Me.
 Wodell, F. W.Pittsburgh, Pa.
 Wood, Elizabeth

YON, S. ConstantinoMonroe, N. Y.
 Yon, PietroMonroe, N. Y.
 Young, RosamondDuxbury, Mass.

ZIMBALIST, EfreimFishers Island, N. Y.
 Zinovief, LeoneMexico City
 Zoellner QuartetWyoming, Neb.
 Zumwinkel, LouiseUtica, Neb.

Visitors From Dallas

Professor and Mrs. Harold Hart Todd are to be included among the prominent musical personages visiting New York during the past week. They hail from Dallas, Texas, where Professor Todd is at the head of the theory department of the Southern Methodist University and is also well known as a pianist.

Scholarships in the Aborn Operatic Classes

Milton Aborn, director of the Aborn Classes for Operatic Training, as has been his custom, will award four two-thirds scholarships for the season of 1917-18. The selections will be made from baritones, basses, tenors and contraltos. The successful candidates will be entitled to a thirty week term designated in the school booklet as Course A. Competitive examinations will be held the first week in September and auditions are held daily up to and including August 28. Young singers wishing to compete should address the Secretary, Aborn Classes for Operatic Training, 11 East Forty-third street, New York.

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(Next Biennial Meeting N. F. M. C. to be held at Peterboro, N. H., in 1919. Everything pertaining to the programs for that occasion must be referred to the N. F. M. C. executives, Mrs. MacDowell standing ready to carry out the dispositions of that association only.)

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SAN FRANCISCO

San Francisco, August 12, 1917.

The local press pays much attention to the outline of the next season of the San Francisco Symphony Orchestra under the baton of Alfred Hertz. Enumerating compositions to be performed, Walter Anthony writes in the Chronicle:

Alfred Hertz is struggling with new programs for the forthcoming symphony season of the San Francisco Symphony Orchestra at the Cort Theatre. He proposes to put on as many novelties as the conditions will permit, and these conditions relate to the difficulty in getting scores from Europe.

Tentatively, however, Conductor Hertz says that San Francisco will hear the first and the sixth symphonies of Beethoven, Mozart's E flat and D major symphonies, a symphony by Haydn, Berlioz's "Fantastic" symphony, Suk's first symphony, Rachmaninoff's E minor symphony, Mendelssohn's Italian symphony, Schumann's romantic fourth symphony, Dvorak's "New World Symphony," Tchaikovsky's fourth symphony, Brahms' second and third symphonies—thus completing the Brahms cycle with the San Francisco Symphony Orchestra—Liszt's "Faust" symphony, which will be offered without its choral ensemble; Franck's "Chasseur Modeste," a symphonic poem descriptive of "the cursed huntsman"; Debussy's "La Mer," said to be one of the greatest descriptive songs of the sea ever written, and the same composer's intimate "The Children's Corner," arranged for orchestra by Andre Caplet; Sibelius' "Ein Saga"; Brahms' variations on a theme by Haydn, and American works by Chadwick, Kaun and Victor Herbert, whose Irish rhapsodie will be the offering on St. Patrick's Day, next March.

Redfern Mason writes in the Examiner that:

Now that the San Francisco Symphony Orchestra is assured of another season, with Alfred Hertz for director, people will be keen to learn what kind of music the distinguished director intends to give them. Frankly, Mr. Hertz is hampered in his choice; for the war makes it almost impossible to get scores of some of the works he would dearly like to play. Other difficulties have to be surmounted. The tuba and English horn players have both enlisted and doubtless other musicians will have to be replaced.

So some of the works which I shall enumerate must be regarded in the light of pious aspirations rather than as explicit promises. Novelty seekers will be glad to hear that Mr. Hertz plans to give Fred Jacobi's "California" suite. Mr. Jacobi played it over for me down in Carmel, and I believe San Franciscans generally will be as pleased with it as I was. Mr. Jacobi is now busy with the work of orchestration. Mr. Hertz also plans to give a symphonic poem by Frederick Zech, an overture by Hermann Genss, and George Chadwick's "Tam o' Shanter."

D. H. W.

Zoellner Quartet Plays at Plattsburg

On August 5 the Zoellners gave a concert for the officers in training at Plattsburg, N. Y., in the new open air theatre. The weather conditions were ideal and the attendance nearly 6,000 people. Every one was keenly appreciative and, the excellent acoustics of their natural theatre being very responsive to the fine nuances of the Zoellners, many encores were given.

Llora Hoffman, soprano, shared the program with the Zoellner Quartet.

The Zoellners thought it would be great fun to make the trip by auto from Wyoming, N. Y., where they are spending the summer. Neither they nor the chauffeur they engaged figured the mileage would be as great as it really is, hence they made a very leisurely start on the afternoon previous to the concert. Hereby hangs a tale.

Leonore von der Lieth's Vacation

Leonore von der Lieth, the lyric soprano and composer, now is taking a well earned vacation. It is the first time in five years that she has relaxed from her duties, having spent that time in her musical work on the Pacific Coast. She spent part of the month of June and July at her childhood home, Mt. Pulaski, Ill., and the surrounding country, camping and "roughing it." She then "ran into" Chicago

Tire troubles and detours forced them to ride continuously, with the exception of three hours of sleep snatched in Watertown, N. Y., which town they reached at 4 a. m. Fortunately, Plattsburg came within sight just two hours before the time for their appearance.

The ground covered on this forced rush for Plattsburg was over 500 miles. The return trip was made in easier stages, and on the whole, their experiences with the magnificent Adirondacks as a setting were thoroughly enjoyed by the Zoellners.

Spiering Master Class at Bush Conservatory

A great deal of interest has been aroused by the announcement made recently in the columns of this paper that Theodore Spiering, the distinguished American violinist, has been engaged to conduct a master class for violinists for the season of 1917-18. Spiering is ranked among the foremost teachers of the violin in the world today, and the success of his professional pupils has been most noteworthy.

The master class will be conducted along the same general lines as the classes of the great European teachers and only violinists of good technical equipment will be included. The violinists of the Middle West will welcome this unique opportunity to study with the master teacher and unique artist. Inasmuch as the number of pupils in the class will be limited, an early application for a preliminary hearing by Mr. Spiering should be made.

Spalding and Thibaud Play Quartet

The leading representatives of the allied violin world, Spalding and Thibaud, left off playing golf and tennis long enough to indulge in the more frivolous pursuit of chamber music last Wednesday afternoon at Spalding's summer home at Monmouth Beach. Joined by Leon Sametini of Chicago and Lengemann, the Dutch cellist, they held a chosen few spellbound with spontaneous and inspired readings of the masterpieces of Schubert, Mozart and Brahms. With Spalding and Thibaud alternating at the first violin stand the flow of golden tones continued unchecked, and listeners declared that once again was demonstrated the absolute harmony and full accord in sympathy and understanding which has always existed between the two great republics—France and America.

Frieda Hempel's Voice Her Passport

Frieda Hempel, the Metropolitan soprano, who sang at Ocean Grove, N. J., on August 10, believes that music is as universal as war. After complying with a request from a Scotch lassie for her photograph, Miss Hempel received the following letter:

DEAR SONGBIRD—Ever since I heard the officers at Kirkwall say your voice was your passport I have longed for a picture from ye. Now I can put it by the phonograph and feel that ye are singing to me alone. And when me laddie comes back from the trenches, I will make him play the bags with ye—I mean on the phonograph—if ye dinnae object. Love to ye and your voice, BUNTY SWAN.

Broomie Knowe, Lesswade, Scotland.

for a brief stop and there placed herself under the exclusive management of the well known director, James R. Saville, for her next season's work. The balance of her vacation will be spent on the shores of Lake Michigan, where she will devote her spare moments to the completion of a number of unfinished manuscripts which will be placed in the hands of the publishers before the beginning of her concert tour. Mr. Saville contemplates taking her to the Middle West, South and Southwest this coming season.



LEONORE VON DER LIETH VACATIONING IN ILLINOIS.

(1) A late portrait by one of Chicago's leading photographers, Donald Cameron Beidler. (2) Amid the flowers of Maplewood Farm, near Waverly, Ill. (3) With her pets. (4) Typical farmerette. (5) Oiling her summer limousine.



THE ARIMONDIS SUMMERING IN CHICAGO.

Vittorio Arimondi, the well known basso of the Chicago Opera Association, with his wife and (center) Helene Edel, the young French composer, at the singer's home in Chicago, where he is spending the summer. He has been re-engaged as a member of Campanini's forces and in



addition will make a tour with the same organization, singing in "Lucia" with Amelita Galli-Curci. In the other photograph, Arimondi is seen phoning to Mr. Campanini via long distance. On the wall may be seen pictures of the basso in many of the roles in which he has achieved much success. A picture of Maestro Campanini is also to be seen.

Sousa in Norwich, N. Y.

Sousa and his band appeared at the Colonia Theatre, this city (Tennis Amusement Company, lessees; Oscar L. Weigel, business manager), August 11, playing for an audience which filled the large auditorium. A program of eight numbers was lengthened into one of at least twenty, owing to irresistible demand for more. Serious, high class playing was that of the "Mignon" overture, as well as the largo from the "New World" symphony. Highly effective and humorous was the parody on "Poor Butterfly," and Sousa's "Dwellers in the Western World," was much enjoyed. Besides the interesting Sousa works on the program, such favorites as the "El Capitan," "Wisconsin" and "Boy Scouts" marches pleased the audience. Virginia Root, soprano soloist, sang the waltz-song, "Amarella," brilliantly, followed by an encore, "Rose of My Heart." Percy Hemus, baritone soloist, made Sousa's "Boots" highly dramatic, the band accompaniment conducting to this. So enthusiastic was the audience over him that he had to sing two encores, and a member of the band told the present writer that this was the invariable rule with Hemus. Herbert Clarke, cornet soloist, plays with entire ease and much sweetness of tone, and the conducting of Mr. Sousa displayed his well known characteristics, which include arm, hand, finger and body movements not taught in any books on conducting. These movements emphasize the points he wishes to bring out, and the result is sui generis.

Anna Case to Enter the Movies

Announcement that Anna Case, the beautiful young American soprano of the Metropolitan Opera Company, is to enter motion pictures for a limited period is made by Julius Steger, under whose direction the prima donna's photoplays will be produced. Miss Case's first picture will be begun next February, immediately after she completes her concert engagements for which she has been booked ever since the end of her last record breaking tournee. The story, based upon real life experiences, will relate the struggles against great odds of a poor but gifted American girl, who, through force of her character and talents alone, rises to a position of dominance in the world's greatest opera company. Miss Case has all the attributes necessary for a successful picture star—youth, beauty, dramatic ability, a wide range of emotional expression, and features and eyes which screen perfectly. Miss Case has no idea of retiring from concert and opera. She will have ample time for music and pictures, devoting half the year to the one and half to the other.

Enrico Alessandro Heard in the Berkshires

Esperanza Garrigue's artist-pupil, Enrico Alessandro, gave a delightful song recital recently at the residence of Mrs. Fred Crane, Dalton, Mass. The affair took the form of a morning musicale before a very distinguished audience. In addition to singing a number of operatic arias, including "La Reve" ("Manon"), "Donna non ridi mai" ("Manon Lescaut"), "E il sol del animo," "La donna e mobile" ("Rigoletto"), Mr. Alessandro sang French and English songs, accompanying himself during the entire program. Mr. Alessandro was enthusiastically received, his musicianship as well as his wonderful voice being praised by the distinguished musicians present.

Sol Marcossion Has a Guarnerius del Gesu

The last in the series of four violin recitals given by Sol Marcossion in Higgins Hall, Chautauqua, N. Y., took place on August 7, and was the occasion of much musical enjoyment for all those attending. Mr. Marcossion's program included works by Grieg, Tchaikowsky, Cui, Halvorsen, Drigo-Auer, Massenet, Hofmann, Boisdoffe, Hartmann and Ernst, Mrs. Marcossion playing the piano accompaniments in her usual effective way.

The recital was of peculiar interest because of the fact that Mr. Marcossion rendered his selections on a genuine

Guarnerius (an instrument which has recently been acquired by him), made by the greatest of the Guarnerius family, Joseph Guarnerius del Gesu, and dated 1730 at Cremona. According to the Chautauqua Daily, "the instrument is one of the finest violins extant, a mate to the one used by Fritz Kreisler, and is worth \$10,000. Formerly the violin belonged to Lord Leigh, of England. It came to this country to become part of a valuable collection belonging to a man in the State of Washington. Later it was played by Holding, who made the famous tour some years ago with the late Mme. Nordica." Mr. Marcossion is also at present in possession of a bow which once belonged to Paganini, who presented it to Lafonte, a famous French violinist of the same age. There is an inscription on the gold mounted frog which bears witness to the gift.

The Liceo di Barcelona, one of the leading opera houses of Italy, is to give "Goyescas," the peculiar opera by the late Enrique Granados, during the coming season.

DETROIT TO HEAR WORLD'S GREAT ARTISTS DURING 1917-18 SEASON

Central Concert Company's Plans Now Ready

The 1917-18 course, which is being arranged by the Central Concert Company in Detroit, Mich., is arousing keen interest. Not only musical circles but the general public as well is much enthused over the coming events. The concerts are to take place in the Arcadia Auditorium, a hall which has a seating capacity of 3,750. The Arcadia has been newly decorated, and the management will look after every detail which will please and add to the comfort of both the public and the artists performing. In fact, it has been the aim of the management to conduct the concerts on the same plan which might be employed by any well managed mercantile business, extending every possible courtesy to its patrons. W. H. C. Burnett, manager, reports that up to August 1 three thousand course tickets were sold, the demand for seats being three times as great as on any previous sale in the city.

The course covers eight concerts, and will include some of the world's greatest artists in the departments of violin, piano, vocal and harp. The performances will all take place on Tuesday evenings, the series opening on October 2 with Giovanni Martinelli, tenor of the Metropolitan Opera Company. The second in the series, October 16, will bring forth in joint recital Claudia Muzio, soprano, one of the brightest stars of the Metropolitan, and Mildred Dilling, the harpist, whom it is always a pleasure to hear. October 30, Frieda Hempel, soprano, and Giuseppe de Luca, baritone, will be the stars. November 13, Anna Case, soprano, and Reinald Werrenrath, baritone, will hold sway, and, needless to say, an enjoyable musical evening for those attending will be the result, while on November 27 Detroit will be given the pleasure of hearing Ethel Leginska, whose pianistic gifts are known to all. Mischa Elman and Frances Alda are scheduled for December 4. There will be two concerts in January, the first on January 8 with the two big stars, Ysaye and Godowsky, while the second, on January 22, will present Louise Homer, contralto of the Metropolitan Opera Company.

Paul R. Utt Now With Ottawa Conservatory

Paul R. Utt, who for the past four years has been dean of the College of Music of Kansas Wesleyan University, at Salina, Kan., has accepted a like position with the Ottawa Conservatory, the music department of Ottawa University, at Ottawa, Kan. Mrs. Utt, who for the same period has headed the piano department of the first named school, fills the same position in Ottawa Conservatory. Mr. Utt is secretary-treasurer of the Kansas State Music Teachers' Association, and Mrs. Utt is secretary of the Kansas Chapter of the American Guild of Organists.

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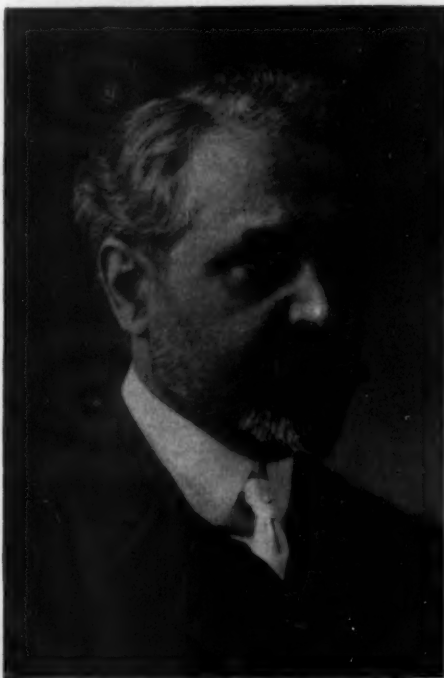
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Metropolitan Studio Occupies Nino E. Tetamo's Entire Time

Nino E. Tetamo, the noted Italian maestro, was born in Palermo, Italy, in the late sixties, his mother's father being Raphael Genovese, the painter, and his paternal grandfather a lawyer of repute. It was the fondest wish of his parents that he become a doctor, but his love for music was so compelling a force in his life, that all his heart and mind were from the start devoted to those studies that fill so large a sphere in the life of a musician. At the age of six, he began the study of piano, and at fifteen he was working under Camelo Fodale, director and professor of the Royal College of Music in Palermo, studying with him, harmony, counterpoint, composition, orchestration and theory. During the same period, he had practical work in orchestra, concert and opera repertoire under such conductors as Chev. Federico Nicolas and Chev. Gialdino Gialdini. When twenty-two years of age, he was awarded prizes from both the capital and province—prizes given only to the musicians of greatest promise.

Immediately after his seven years under these maestros, Signor Tetamo went to Milan, where he continued to study faithfully and came to know personally the great singers of the day. Mme. Leonardi, who sang with Tamagno, was one of his personal friends.

His natural inclination was to devote his entire time to composition, but for pecuniary reasons he was compelled



NINO E. TETAMO.

to turn to teaching and coaching, continuing his studies in the meantime. From Milan he returned to his native Palermo, where he continued with the coaching but was able at last to devote himself to composition. The fruit of this work was his opera, "Zuleika." The Associated Press arranged an audition of his opera before prominent people, among whom was Vincenzo Marella (alias Rastignac) the well known critic. He wrote an enthusiastic article about the young maestro. Victor Orlando, Minister of the Interior, praised him highly, adding, "I speak thus, not from courtesy, but for conscience's sake." Although Signor Tetamo was given the promise that "Zuleika" would be produced, the promise was broken, and in bitter disappointment, he came to America.

Since his arrival in this country, he has taught singing and coached with much success, dividing his time between Albany and New York. So great has been the demand for his services, however, that in the future he will devote all his time to his metropolitan studio.

Among Signor Tetamo's compositions are a minuetto, "Nostalgia," an opera, "I Coatti," and symphonies for orchestra which are popular in Italy.

Clarence Whitehill's Season Opens Next Month

When the summer season began, Clarence Whitehill, whose singing was one of the features of last season at the Metropolitan Opera House, hid himself to Spring Lake, N. J., to enjoy a well earned rest. Like many another of his compatriots, however, his definition of rest is a change of scene, for he has been kept busy giving concerts. These have been, in the main, either before the enlisted men or for their benefit, this being one way this artist takes of doing his "bit." One of these concerts took place at the Sea Girt training camp, where he sang for five thousand men. Another Metropolitan artist who appeared on this occasion was Angelo Bada. On August 31, there is to be a Red Cross affair given in Spring Lake, at which Mr. Whitehill will sing, and he has also promised to sing for The Navy League Club for the sailors.

Not to be outdone by her famous husband, Mrs. Whitehill is working every minute in the interests of the Navy League. Recently she was given about thirty men from one of the American ships to equip. Among her most enthusiastic helpers is Mme. Cleofonte Campanini, who is spending the summer at Asbury Park.

Mr. Whitehill's season opens early in September with two outdoor performances and two concerts. He will be

heard in "Aida" at Kansas City and "Elijah" at St. Louis, and indications point to a very busy season indeed for this sterling artist.

JERSEY CITY

Jersey City, August 14, 1917.

At a recent meeting of persons interested in community singing plans were made to organize a large community chorus to lead in community singing in the park concerts each Sunday afternoon during the month of August. Edward S. Breck, the popular local conductor and well known organist, was secured to lead all of the concerts. A large chorus lead in the singing at the initial concert given in Riverview Park on August 5. The audience of several thousand, at the invitation of Conductor Breck, gathered around the leading chorus and joined in the singing with heart and soul. Those who did not sing enjoyed listening. Patriotic and popular airs composed the program and a local band assisted effectively. These community concerts will be held in the various parks of the city. The committee in charge of the organization of them is: Mrs. Rynier J. Wortendyke, Mrs. A. E. Ranson, Jr., Mrs. E. R. Daniels, William Huck, Jr., Hugh Kelly and Edward S. Breck.

A Pupils' Recital

Karl Krieg, violinist and teacher, and Marie Krieg, teacher of piano, whose studio is at 66 Madison avenue, gave their pupils' recital at the People's Palace, closing their year's work. The large auditorium was well filled with the parents and friends of both teacher and pupils. Each number of the well arranged program was enjoyed and applauded by the audience present. J. B. L.

W. O. Forsyth on Vacation

W. O. Forsyth, the eminent piano instructor and composer of Nordheimer's, Toronto, is now with his family, enjoying a well earned holiday at Dudley, Cape May, Lake Muskoka, Ontario. To a musical friend he writes:

"It is lovely, quiet and genuinely restful. I spend two hours each morning at the piano, and the rest of the time doing whatever seems essential to one's mood. Everything is relaxed, a sort of 'do as you please' existence."

Mr. Forsyth returns to Toronto early in September, when a large number of artist-pupils will again benefit by his sterling influence and experienced and able teaching. Many exponents of his famous method will be heard in public again next season.

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LEO ORNSTEIN ON VACATION AT DEER ISLE, ME.

(1) Towing a captured submarine to shore. (2) Getting inspiration for another Wild Man's Dance. (3) Helping Mr. Hoover. (4) Thinking up a fish story.

Leo Ornstein's Summer Retreat

Leo Ornstein is spending the summer at Sylvester's Cove, Deer Isle, Me., one of the really remote spots and probably the most westerly place on the coast of Maine inhabited by fisherfolk, and, for the last four years, by Leo Ornstein and his piano. M. H. Hanson, his manager, on a recent visit was amazed to find his young friend, who in town has such retiring and studious manners and is so rarely seen about, in the role of a real country boy. Four years ago, when he was spending his summer as usual with Mr. and Mrs. Thomas Tapper, Mrs. Tapper found that he was getting nervous and bored by the social activities of Blue Hill, and one day remembered that she had several times spent very restful summers with a dear old lady, a Mrs. Sylvester, who owns part of Deer Isle and a cottage on its shores. To Mrs. Sylvester she took Leo, and to Mrs. Sylvester he has been going annually since then.

Two years ago they built for his exclusive use a small cottage; one can hardly call it that—it is more a shack. This is fifty feet away from the Sylvester house, which itself stands alone and is quite unapproachable. Here, summer after summer, Ornstein goes, bathes, fishes, plays tennis, assists at hay making, and generally bosses the show all around.

The few neighbors call him "Lee," for Leo is foreign to their New England tongue. They love him and don't mind his starting practicing at 4:30 in the morning, which he continues every day until 8, and then no more piano. It is all the same whether he plays Chopin or the "Wild Men's Dance," they say it gives them an appetite for breakfast to hear Lee play.

Immediately after breakfast, daily, Ornstein goes out with a small fleet of fisher boats belonging to Mrs. Sylvester, and the healthful exercise on the water is doing him a world of good. He has become quite an expert at the work. Mr. Hanson says he was perfectly amazed to hear Ornstein discuss the prospects of a sardine factory, the catches of the season and the markets for their fish with some fishermen who came up from Stonington.

While Ornstein has reveled in nature and nature's sports, he has not neglected his own particular work, and has composed a great deal, some of which will doubtless be heard in the near future. Before he returns to town he will pay a visit to Mr. and Mrs. Franz Kneisel at Blue Hill, and also will go to the White Mountains to visit Mr. and Mrs. Mallet-Prevost.

Arnold Volpe at the City College Stadium

Arnold Volpe has met with such success in leading the New York municipal Sunday evening concerts at the City College Stadium, that he has been engaged to conduct the entire series, the most important and largest attended of all the New York park series. On Sunday evening, August 12, no less than 15,000 persons gathered to hear the splendid program which Mr. Volpe had prepared and which he directed with that same thoroughness and brilliant musicianship which characterizes all his work. Tchaikowsky's "Capriccio Italien," three numbers from Grieg's "Peer Gynt" suite, Strauss' "Blue Danube" waltz and Massenet's "Scenes Napolitaines" were the pieces de resistance of the evening. Mr. Volpe's Concert Band proved itself an assemblage of true virtuosos by the finish and effectiveness of its playing.

Those Harrod Twins

James Harrod is only a month older than he was on July 23, but he has become the father of twins since that time, the event having taken place on Wednesday, August 8. According to all reports, there never were two such fine girls before, and their proud papa declares them both to be lusty and give every indication of becoming singers.

Raymond Havens Under New Management

Raymond Havens, the young American pianist, recently has gone under the management of H. B. Williams, of Boston. Mr. Williams has been unusually fortunate in his managerial experience, having been engaged actively in that line for the past fifteen years. He was connected with the Redpath Bureau during the time that that organization managed the late Teresa Carreño and other eminent artists. Already, Mr. Williams has booked Mr. Havens extensively throughout New England and the East, at Boston, Providence, Dartmouth College (four times), Syracuse, Willimantic, Waterbury, Salem, Pittsfield, Manchester, Taunton (twice), Lexington, Lawrence, Lincoln, Branford, Gardiner, Rockland, Somerville, Winthrop, New Bedford, New Britain, Bangor, Bar Harbor and other places. In addition to re-engagements in the majority of these places Mr. Havens will appear this coming season with the Minneapolis Symphony Orchestra in Minneapolis; in a recital at Aeolian Hall, New York, and on the big Municipal Courses of Holyoke, Mass., and of Portland, Me.

When asked to account for Mr. Havens' remarkable success, Mr. Williams modestly replied, "I believe Mr. Havens is winning his way on his own merit entirely. I expect to see him reach the top."

The judges of the contest for an opera in Italian style, open only to Italian composers, will be M. E. Bossi, director of the Academy of St. Cecilia, Rome; Francesco Cilea, composer, and Luigi Mancinelli, the veteran conductor. The contest is under the auspices of the Italian paper "Musica," the prize 5,000 lire, about \$1,000, and the latest date for submission of manuscripts, October 31, next.

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Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Colp, Guionar Novak, Johanna Gadski, Joan Manen, Carl Friedberg and Percy Grainger.
During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

FELIX F. LEIFELS, Manager, Carnegie Hall
NEW YORK

KATHARINE GOODSON AND HER UNIQUE CONCERT TOUR

She and Arthur Hinton Tell of Natural Wonders and Peculiar Experiences in New Zealand, Java and Sumatra

"Tempus fugit!" as Katharine Goodson remarked, after she and her husband, Arthur Hinton, returned the other day from a fourteen months' trip to Australasia and the Dutch East Indies. "Nevertheless, in these fourteen months," said they, "we seem to have seen enough new places and people to fill fourteen years!"

Arthur Hinton was on an extended tour of musical examination for the Associated Board of the Royal Academy of Music and the Royal College of Music, London, through Canada, Australia and New Zealand, and his wife, joining him in San Francisco, they sailed on June 13 last year on

the geyser pitted cliffs, and saw hundreds of vaporous jets and spurts soaring like smoke into the sky. Then presently we felt blasts of hot air—the fiery breath of the geysers—and found ourselves floating on boiling water, and could feel the subdued thud of geysers beneath our launch. I was glad to get to the cool part of the lake again! My one disappointment that day was that I had been told that at one point of our trip I could sit on a plank—a dividing line between a cold spring and a boiling one—catch a trout on one side and cook and eat it on the other! Unfortunately, we were too early for the trout, and so had to forego this fascinating luncheon.

"Our travels in New Zealand took us to the southernmost city of Invercargill, where you feel that you have arrived at the stepping off place for the South Pole. But the MUSICAL COURIER followed us even here, so we spent many imaginary moments in Carnegie and Aeolian halls, at the Kneisel, Bauer, Culp and Paderewski recitals, and were present to swell the applause at the Gabrilowitsch orchestral concerts.



KATHARINE GOODSON ON HER TRAVELS.

(1) "After the picnic." Miss Goodson and her manager, W. D. Adams of Honolulu. (2) Miss Goodson's piano in the course of transport by coolies. (3) Miss Goodson and her Java manager, Emil Bucker. (4) On a rickshaw drive in Kyoto, Japan. (5) Exterior of Grecian swimming pool, built by Mme. Melba in her grounds, near Melbourne, Australia. (6) A proud Maori mother.

the Sierra for Sydney. "Going out, we stopped for a few hours only at Honolulu, but spent an interesting half day at Pango Pango, the American port at Samoa. After some slight financial persuasion, some of the native villagers entertained us with dance and song. It was scorchingly hot, and we crept into a large but low mud hut, where a band of scantily attired natives soon seated themselves in a semi-circle; in front of each was a mat, on the extreme end of which they sat. After a preliminary bar of rhythm, beaten with their hands on the mats, they all commenced singing a tune, accompanied by many varieties of rhythmical beats on the mats, and handclapping; one monotonous singsong, repeated ad infinitum; and it was really so catching that after some repetitions we found ourselves clapping the mats on which we were sitting at the opposite end, and joining in the singsong too! Presently the native belle appeared and danced with no little grace and charm, but with each change of tune she disappeared and came out in another fancy costume.

"Reaching Sydney on July 13, we remained in Australia till the end of August. It was during my husband's absence in Queensland," said Miss Goodson, "that I spent such a delightful week with Mme. Melba in her lovely mountain home near Melbourne. Was there ever an artist so versatile as this great singer! In such diverse realms as those of the pianist, dancer, landscape gardener, horsewoman, she might surely have achieved distinction only second to that of her supreme vocal art, to say nothing of her inimitable wit and humor. Characteristic of her lovely hospitality and humor, she dashed off a telegram to my husband, 'Have decided you must come for few days. Surely possible postpone journey New Zealand one week. Can I help you cheat the Board? Your wife well and happy, but we all require your presence. Anxiously awaiting your reply, Nellie Melba.' Alas! this was impossible, as was also Mme. Melba's wish that I should give a joint concert with her in Melbourne for the Red Cross, and we left on the day appointed for New Zealand. For me this was to be a much needed rest. I could hardly believe that I shouldn't wake up and find myself in a bumpy old sleeping car bound for Chicago, Salt Lake City or somewhere.

"So much has been written about the wonderful and indeed almost uncanny region of Rotorua, in the North Island of New Zealand, that details of my fortnight's stay there would be almost superfluous. We encountered new and wonderful phenomena every day; boiling springs, mud volcanoes, and geysers of most amazing proportion and energy, besides many large lakes of indescribable beauty, fringed in places by rich woodlands and rocky cliffs. Boating on a boiling lake was one of the most thrilling excursions we made, and although it sounds very adventurous, it is absolutely safe.

"The greater part of Lake Rotomahana is, like the other lakes in the district, cold; but along its northern and western shore line it is a steamy, boiling zone of the strangest sights and sounds. I must admit when I stepped onto the launch I had a very uncomfortable little feeling, but my nervousness grew into perfect amazement as we skirted

"A surprise awaited me in New Zealand in the form of a Java manager who urged me to make a tour in the Dutch East Indies. We had expected to leave on December 15 for England, and were so anxious to get home that I hesitated very much before accepting to go to Java. However, I eventually signed a contract for twenty-two concerts, which increased to thirty before I left the island. We arrived there on January 19, and for the five days intervening before my first concert my work on four programs was varied by taking numerous cold baths, 'swatting' mosquitoes, and trying to pick up a few sentences of Malay. One often hears the phrase, 'It is a Paradise on earth.' Well, Java really is, and if any one should ask me which is the most beautiful of all the places I have ever seen, I should unhesitatingly say Java. The native element is so unendingly interesting. Every native seems to be an artist in some form or other without knowing it. They live in perpetual sunshine, which adds very much to the bewilderingly beautiful colorings of their sarongs and slendangs, as the garments are called which they wrap around them in such picturesque fashion. It is a comparatively small island, being less than seven hundred miles in length, and yet there is a population of thirty-seven millions, almost entirely native, with the exception of the large Dutch colony (from which, of course, the musical audiences are drawn,) and a fair number of Chinese."

"As to my wife's concerts there," remarked Mr. Hinton, "while there had been mixed programs by various artists traveling in the East, individual piano recitals were an unknown quantity, and Mr. Bucker, her manager, was in some trepidation over his guarantee. His spirits, however, were good when he met us with the news that the opening recital at Simpank Theatre was sold out, and that

he intended, for the first time in the history of Java, to have the overflow on the stage!

"But on the night of the concert he informed me, just before its commencement, an unexpected difficulty arose. The hall was packed, but he could not get the first person to make the plunge and take a seat on the stage! The only course was to reinforce Dutch shyness with Dutch 'courage,' so, marching two of the shy gentlemen off to the restaurant, he gave them each a good strong whiskey and soda, then brought them back and pushed them on the stage. The ice was broken, and the remaining sixty-odd people followed like the proverbial sheep. Four recitals were given in Sourabaya, three in Batavia and Semarang, and two in each of the other larger towns. Everywhere there was immense interest and enthusiasm, but in the smaller towns en route, owing to the smallness of the white population, such large audiences as in the principal cities were not possible. But for any artist visiting the far East a short visit to Java is well worth while, apart from the joy and pleasure of holding in one's memory the sublime beauties of Tosari and the Preanger, and, indeed, of the whole island. The picture showing the carrying of Miss Goodson's piano by some dozen natives on ropes slung from bamboo poles will make it clear that there are certain difficulties to be overcome, that of transport not being among the least. In Java there is not a Steinway & Sons at every corner of the street! A difficulty of another and more amusing kind is to learn how to eat 'Reistafel' in any sort of approved fashion. At the Hotel des Indes, in Batavia, this is handed by no less than seventeen waiters in a long procession. Labor is cheaper in Java than in New York City! Rice, curries, mixed vegetables, minced meats, dried fish, pieces of chicken, fried bananas, fried eggs, chutney and other pickled things. The first experience at mixing this pot-pourri is somewhat embarrassing, but one quickly gets accustomed to all sorts of unusual things. For instance, everybody goes to bed from about 2 p. m. till 3:30, then gets up and lies out on the open veranda in pajamas, preferably with bare feet, and tea is brought. At first one is apt to feel a little bashful at lying out in a more or less public place in this attire, but nobody pays any attention and it becomes a matter of routine. In Java, the regular dinner hour is not till 9 p. m., and concerts, announced usually for 9:30, rarely commence till 9:45, and finish about midnight, after which the greater part of the audience streams into the cafés, remaining till about 1 a. m. As everybody gets up at 6 a. m. or earlier, the afternoon sleep becomes a matter of necessity; in any case no business is done in the European stores between 1 and 4 p. m., owing to the intense heat. As our stay had already been far longer in Java than we intended, we spent only one week in Sumatra, having four concerts there during that time. Leaving Sumatra for Singapore, we could get no ship to make our connection at Hong Kong, except a small cargo boat. We decided, like Stevenson's Master, to toss a coin for it, 'heads' to be the cargo boat to sail the next day; 'tails,' thirteen days in hot Singapore, but a comfortable P. & O. liner to travel on, though making us later than ever. Luckily, it came down 'heads,' for the little Namsang, with its twelve passengers, mostly missionaries, proved to be very comfortable. Two days in Hong Kong, where it was as unexpectedly cold as Singapore was hot, and we left for Japan, stopping one day in Shanghai. After a fortnight's compulsory stay in Japan—for our stateroom was engaged by another party from that point, and the ship was crammed full—we caught the next boat for Honolulu.

"There I had two recitals only," said Miss Goodson, speaking with the greatest enthusiasm of the wonderful hospitality and kindness of her many friends there. "I wish," she added, "that I had time to tell you of the beauties of the Pali Drive, the Aquarium, the myriads of exquisite trees with the golden, pink and scarlet showers of blossoms, and last, but greatest of all, of the awe inspiring Kilauea volcano on the island of Hawaii. What marvelous places and delightful people there are in the world," she said expressively, and then with a quick sigh, "but, oh! we are so tired of trains and steamers, and when we once get to London, I hope we shall have finished with long travels for a time."

Fay Foster Honored

Fay Foster has been honored by a request from the Librarian of Congress for a donation or loan to the Congressional Library of some of her original manuscripts to become a part of a collection of manuscripts of "American Representative Composers."



Romances en Costumes



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Genevieve Vix, "The Madcap Prima Donna"

While other operatic stars are declining the risk of an ocean trip from Europe to America, Genevieve Vix is coming to this country for the very reason which keeps the others at home—because she likes adventure. Mme. Vix, who is one of the most popular sopranos of the Paris and Madrid operas, while a guest of the King and Queen of Spain, startled her royal hosts by visiting the Spanish



GENEVIEWE VIX.
Enjoying all the delights of aeroplaning.

Government's aviation camp and learning to pilot an aeroplane, in which she made several flights. Other daring stunts on land and water have earned for her the nickname of "the madcap prima donna." Cleofonte Campanini has been endeavoring for several years to induce her to come to America to sing for the Chicago Opera Association. She preferred to remain in Europe until her friends became insistent upon her avoiding the risk of running the submarine blockade. Consequently she decided to come over.

In her letter of acceptance to Maestro Campanini, she said, "I am looking forward with keen interest to crossing, as the U-boat menace is now greater than ever. If I arrive safely, I shall have the pleasure of making the acquaintance of the American public. If not, I shall at least experience the most exciting adventure possible."

Washington Conservatory Plans

Owing to its cool location, the Washington Conservatory of Music will open its 1917-18 season on September 10, with an enlarged staff of teachers, under the direction of E. Ladovitch, who has been reappointed president of the institution. A special department of classic, interpretative dancing has been added to the curriculum, which will be under the supervision of Mme. Randall, and a later addition may be made to this department in the person of a former member of the Russian Imperial Ballet. President Ladovitch believes that the Washington Conservatory of Music, which is fashioned very much after the order of the imperial conservatories of Europe, should be equipped with departments of literature, grammar, etc., and, accordingly, he has added such a division, which is in charge of Mlle. Q. Ladovitch.

A few more dormitory pupils can be accommodated in the main building, which is very roomy. These young ladies are carefully chaperoned.

A lawn fete, given by members of the faculty, will take place in August, the large grassy lawn of the institution lending itself well to such occasions.

Another addition to the faculty of the conservatory is Mme. M. Ficklin Echols, who will have charge of the piano department.

Nelli Gardini to Make Concert Tour

Edward M. Beck announces a concert tour of Canada for Nelli Gardini, starting in September and extending from Toronto to Halifax, including the principal cities of the Dominion. As prima donna with the Boston English Opera Company last season, Mme. Gardini scored a genuine success. The critics were unanimous and profuse in their praise. Following her Canadian tour, Mr. Beck contemplates a Chicago debut for Mme. Gardini, to be followed by a tour to the Pacific Coast, embracing every important city from Chicago to San Francisco and including the principal cities on the Pacific Coast.

Aschenfelder Pupils in Asbury Park

Matilda Kuhn and Grace Strasburger, artist-pupils of Louis Aschenfelder, appeared in a song recital in Asbury Park, N. J., August 14. They were assisted by Russell Park, tenor, of Philadelphia.

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ACROSS THE COUNTRY

Boise, Idaho.—An interesting piano recital was given by Edith Woodcock at the Bishop Tuttle Church House recently. Miss Woodcock, who is a pupil of Frances Burk, has a rare gift of interpretation, delighting her audience with the beauty of her selections. Individuality and a spontaneous charm marked her work throughout. Her program included the andante con variazioni in F minor (Haydn), gavotte in B minor (Bach-Saint-Saens), nocturne, op. 37, No. 2 (Chopin), waltz, op. 64, No. 2 (Chopin), ballad, op. 23 (Chopin), Danse Negre (Cyril Scott), "Clair de Lune" (Debussy), prelude and barcarolle by Rachmaninoff and a capriccio by Bertkiewicz. She was assisted by Mrs. Fred Rosene, contralto, who sang "The Spirit's Song" (Haydn) and Schubert's "Ave Maria."

Boston, Mass.—(See letter on another page of this issue.)

Chicago, Ill.—(See letter on another page of this issue.)

Denver, Colo.—The sixth and last of the Saslavsky chamber concerts took place on August 3 in the Brown Hotel ballroom. Some of the artists who participated in these concerts were Alexander Saslavsky, Alfred de Voto and May Mukle.—Blanche Dingley Mathews, who has just finished her summer training school course, has added to her well deserved pedagogic laurels by a series of good student recitals. Notable among the latter was a program given by Challie Wright, a gifted girl in her early teens, whose playing showed poise, intellectual technic and style.—Among the artists stopping at Estes Park are Leopold Godowsky and Charles Wakefield Cadman.—Rafaelo Cavallo, conductor of Innes' band, has won popularity through his concerts at which local soloists are engaged.—Mr. Myrtaugh continues to draw crowds daily to the Isis to hear him play on the Hope-Jones organ.

Ithaca, N. Y.—The department of music at Cornell University arranged a fine concert at Bailey Hall, Ithaca, on July 27, the artist being David Hochstein. This artist has been heard during the past season and a return date was secured because of his very fine success.

Jersey City, N. J.—(See letter on another page of this issue.)

Lincoln, Neb.—The climax of the great "Old Glory Year" program of the Epworth Assembly, was the appearance of Evan Williams, before an audience of several thousand enthusiasts at Epworth Park, Tuesday evening, August 7. His splendid interpretation of selections from "The Messiah," "Judas Maccabeus" and "Samson and Delilah" was one of the most enjoyable features of this delightful event. From oratorio, operatic numbers to ballads, his program was varied and its interest never failing. Encores were many and included Brownell's "Four Leafed Clover," Neidlinger's "Sweet Miss Mary," Metcalfe's "Absent," Nevin's "Little Boy Blue" and "Open the Gates of the Temple" by Knapp. Among his program numbers were "Where'er You Walk," "Total Eclipse" and "Sound an Alarm" (Handel), "Serenade" (Schubert), the prize song from "Die Meistersinger" (Wagner), "From the Land of the Skyblue Water" (Cadman), "The Cross" (Ware), "Invictus" (Huhn), "Monotone" (Cornelius), "Songs My Mother Taught Me" (Dvorak), "A Swan" (Grieg) and "The Message" (Brahms). Mr. van Grove, the accompanist, proved thoroughly competent.

Lockport, N. Y.—A. A. van de Mark is at present organizing a great festival chorus, and he states that a number of men and women prominent in the social and business life of the city are financing the proposition. Among them are Mrs. Jesse Peterson, Mrs. Charles Keep, Mrs. A. M. Sawyer, Mrs. A. S. Beverly, Mrs. William H. Jones, Mrs. E. C. Hart, C. G. Sutli, H. C. Harrison and F. C. Mosher. The object in view is to make the organization permanent for the city and with-

out expense to its members. It is stated that the membership will be limited to 250 voices, the big chorus not being confined to Lockport voices alone, but will include the best talent from the nearby towns and surrounding country. While the regular fall rehearsals will not begin before November, the chorus now being organized will represent Lockport at the National Musical Convention to be held in this city from September 30 to October 6. According to the Niagara Daily Press, the Lockport Chorus will alternate with the Rochester Festival Chorus, the Elgar Choir, of Hamilton; the Clef Club, of Buffalo; and the Community Chorus, of Erie, singing Sunday, Wednesday and Saturday evenings, when the local chorus will have the assistance of the Apollo Quartet and sixty artists. On Saturday night 500 school children will swell the chorus to 800 voices and the Shredded Wheat Symphony Band of 110 men will furnish the accompaniments. Alfred Jury, conductor of the Buffalo Clef Club, has been engaged as conductor of the chorus.

Los Angeles, Cal.—(See letter on another page of this issue.)

Ocean Grove, N. J.—(See letter on another page of this issue.)

Pittsburgh, Pa.—(See letter on another page of this issue.)

Pittsfield, Mass.—On Tuesday evening, August 14, the new Community Chorus of Pittsfield gave its initial concert in front of the high school, which faces a large common. There was a large and enthusiastic gathering, many members of which had come from some little distance. Under the direction of John B. Archer, the chorus of 500 voices rendered many old familiar songs. Some very fine effects were achieved in the Pilgrims' chorus, which the audience demanded repeated, and "The Heavens Are Telling." Mr. Archer is to be heartily congratulated upon his splendid work.

San Francisco, Cal.—(See letter on another page of this issue.)

Selma, Ala.—At her studios on Church street, Annelu Burns, violinist, complimented Erma Hayes, of Meridian, Miss., with an informal musicale. Miss Hayes, the possessor of a mezzo-contralto of unusual range and sweetness, contributed a group of Cadman songs to the program. Others assisting Miss Burns with the music were Victor Allan, baritone; Margaret Grove, contralto; Ruth McCollough, violinist, and Richard Faegin, accompanist.—Mrs. L. J. Robbert, organist of the Canal Street Presbyterian Church, New Orleans, and Mrs. L. T. Frantz, also a musician of the same city, were honored by their sister, Rosa Franz Harper, with a delightful afternoon musicale. The Selma musicians invited to take part on the program were Bella Benish, pianist; Genevieve Creagh and Lucile Skinner, sopranos; Margaret Grove, contralto; Fannie Butler, mezzo; Annelu Burns, violinist, and Mrs. Leonard McVoy, accompanist.—An exceptional opportunity to hear and enjoy the old negro melodies and jubilee songs, sung by members of the negro race, was afforded the white citizens of Selma when the Selma Jubilee Corps held an open air Red Cross benefit concert on Alabama avenue. A generous sum was realized for the Red Cross donations through the voluntary contributions of the vast crowd gathered to listen to the singers. All the best known camp meeting songs were included in the program, among them being "Standing in the Need of Prayer," "Swing Low, Sweet Chariot," "Daniel in the Lion's Den," "Old Time Religion," etc., rendered in most excellent voice by the large and well trained chorus. "The Star Spangled Banner" completed the program.

Syracuse, N. Y.—(See letter on another page of this issue.)

Tampa, Fla.—Two very interesting programs were given recently at the Virgil School of Music, under the direction of Mabel M. Snively. Both recitals were well attended, the programs being most enthusiastically received. On Tuesday afternoon, August 7, the tiny folks were given a hearing, and they demonstrated most convincingly to the audience how, with careful training, even very young children may learn to play, not only correctly, but artistically and with finish. Miss Snively gave an interesting talk, showing how the study of piano music may be made to count in a child's development, not only musically, but mentally, physically, and in the formation of character. Alice Buhner, assistant in the Virgil School at St. Petersburg, added to the interest of the occasion by bringing two young pianists from the Virgil School there, who took part in the program.—Katherine Harvey presented her pupils in her annual spring piano recital, held at Pythian Castle Hall. A very appreciative audience listened to a program as varied as it was enjoyable.—On Thursday evening, August 2, Tampa people listened with pride to excerpts from an original opera, "Calendimaggio," composed by Stefano Guerrieri, a Tampa man. The music is unusually attractive and bids fair to command recognition and appreciation from the musical world. Bookings have been made for its presentation in New York in the fall. The intermezzo is particularly striking. Mrs. N. D. Bailey, one of Tampa's most popular soloists, sang the leading aria.

Gustav Schoettle to Minneapolis

Gustav Schoettle, pianist, teacher, conductor and lecturer, formerly connected with the Dakota Wesleyan University, in Mitchell, South Dakota, has severed his connection with that school to take charge of the Northwestern Conservatory of Music in Minneapolis, where he will act in the capacity of director.



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State Federation of Musical Clubs Formed in Florida

The Florida State Federation of Musical Clubs has been organized with Mrs. L. B. Safford, of Miami, as president. Six clubs with a membership of over 500 have federated, and more are applying for membership.

The work will be divided into six departments, community work, reciprocity, public school music, publicity, library extension and student extension.

The officers and chairmen are Mrs. L. B. Safford, Miami, president; Helene S. Saxby, Tampa, first vice-president; Mrs. George Smith, Gainesville, second vice-president; Mrs. J. W. Doe, West Palm Beach, treasurer; Mrs. J. C. Hancock, Stuart, corresponding secretary; Mrs. A. D. Glascock, St. Petersburg, recording secretary; Mrs. J. W. McCullom, Gainesville, chairman of reciprocity; Agnes Bullard, West Palm Beach, public school music; Mrs. F. R. Singlehurst, St. Petersburg, student extension.

Emil Reich in the West

Emil Reich, the manager of Marie Narelle, the Miniature Philharmonic, Nicholas Garagusi, Germaine Schnitzer and several other musical attractions, left last week for a Western tour. Mr. Pollak, assistant manager, has charge of the office.

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